

THE DIAPASON

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DR. HENRY S. FRY DEAD; CLOSE OF ACTIVE LIFE

AT ST. CLEMENT'S 31 YEARS

Conducted Camden Musical Art Society for a Long Period, Had Been President of the Old N.A.O. and Active in A.G.O.

Henry S. Fry, Mus.D., for many years one of the outstanding organists and choral directors of Philadelphia, died Sept. 6 after a long illness. He had been confined to his home for the last year. In May, 1943, he retired from his position as organist and choirmaster of St. Clement's Church after a service of thirty-one years.

Funeral services were held Sept. 10 in St. John's Episcopal Church, Lower Merion, the rector, the Rev. Melvin Gurley, and the rector of St. Clement's, the Rev. Franklin Joiner, D.D., officiating. Organ numbers were played by Howard S. Tussey, organist and choirmaster of the Bala-Cynwyd Methodist Church. Honorary pallbearers included Dr. Herbert J. Tily, president of Strawbridge & Clothier, Philadelphia; Dr. James Francis Cooke, president of the Presser Foundation and editor of *The Etude*, and members of the American Organ Players' Club, the Pennsylvania Chapter, A.G.O., St. Clement's Church and the Camden Musical Art Society.

Dr. Fry is survived by his widow, Margaret Brackin Fry, whom he married in 1898; a sister, Mrs. Ella Clayton; a brother, Joseph W. Fry; a son, H. Russell Fry, and six grandchildren.

Henry S. Fry was born in Pottstown, Pa., April 27, 1875, and went to Philadelphia when he was 14 years old. His first church position was at St. Paul's Reformed Episcopal Church, where Dr. Herbert J. Tily was choirmaster, and a lifelong friendship between the organist and the merchant-musician was formed. He went to St. Clement's in January, 1912, from Holy Trinity Chapel, Philadelphia. For a long time he directed the Camden Musical Art Society. He also served for thirty years as an officer of the American Organ Players' Club and was president of the National Association of Organists from 1920 to 1922 and 1925 to 1926. He was on the executive committee of the A.G.O. Pennsylvania Chapter for many years, both before and after his tenure of office as dean. He had been editor of the organ question and answer department of *The Etude* and continued this work until his death.

Dr. Fry received his doctor's degree from the Philadelphia Musical Academy in 1930. In the fall of 1936 he was given a dinner by all the organizations with which he was connected in celebration of twenty-five years at St. Clement's. The Camden Musical Art Society was organized in 1925 with Dr. Fry as director. He resigned in 1941 and a dinner was given in his honor Nov. 5 of that year.

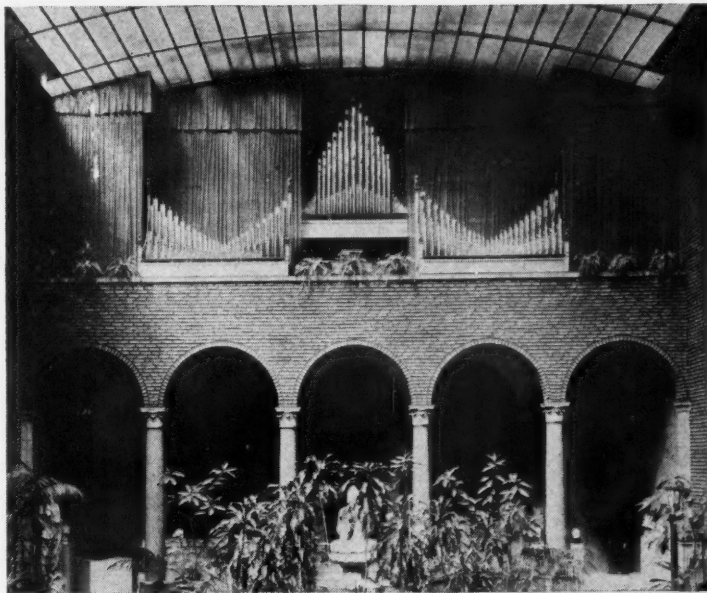
ELLSASSER GIVES 400TH

RECITAL ON 20TH BIRTHDAY

Richard W. Ellsasser celebrated his twentieth birthday in September by giving his 400th recital in this country at Duluth, Minn. He is now on a transcontinental concert tour that will cover twenty-seven states. Engagements in September included Grand Rapids, Grand Forks, Spokane, San Francisco, Oakland, Palo Alto, San Jose, Los Angeles, St. Louis, Rockford and Chicago. At one of his San Francisco engagements in the First Congregational Church the recital was followed by a municipal birthday party at which a huge birthday cake was presented to him.

Late in October Mr. Ellsasser will return to Boston, where he is enrolled in the Boston University School of Theology. He will make two more tours this year and will be heard in an NBC broadcast series.

VIEW OF ORGAN IN THE CLEVELAND MUSEUM OF ART



E. POWER BIGGS RE-ENGAGED FOR RECITALS ON THE AIR

E. Power Biggs, back from a summer with Serge Koussevitzky at Tanglewood, in the Berkshires, where he was a member of the faculty, has been signed by CBS to continue his weekly Sunday programs from the Germanic Museum of Harvard University. Mr. Biggs recently completed broadcasting the entire organ works of Bach (a total of 288 compositions) and was chosen last spring by both critics and radio listeners in the annual nationwide poll conducted by *Musical America* as the most popular organist on the air.

Mr. Biggs' large following throughout the country looks forward to hearing him in person during January and February, 1947, when a transcontinental tour is planned by his managers, Columbia Concerts, Inc.

Victor announces for release shortly Mr. Biggs' recording of Piston's Concerto for organ and strings, which he made recently with Serge Koussevitzky and the Boston Symphony Orchestra.

The CBS broadcast for Sept. 15 marked the 200th program by Mr. Biggs in this series. Also, by a coincidence, the date is the beginning of the fifth year of the programs. To celebrate he played Handel's Concertos 1 and 2 (with Arthur Fiedler conducting the orchestra) and this was the beginning of a program series this year which will include all of Handel's organ music, as well as new modern American music, and organ literature from all periods.

Visitors to Cambridge, to attend the broadcasts, in the last few weeks have included an air force pilot from the Pacific, who spoke of listening to the program while flying in the Bikini area, and visitors from Cuba and South America, who listened to the program there.

HUGH A. MACKINNON GOES TO UNIVERSITY OF WYOMING

Hugh A. Mackinnon, F.A.G.O., has resigned as organist and choirmaster of Grace Cathedral in San Francisco and has accepted an appointment to the music faculty of the University of Wyoming, at Laramie. Mr. Mackinnon went to Grace Cathedral from Laramie.

From a tribute to Mr. Mackinnon on the bulletin of the cathedral of Aug. 25 is quoted the following:

It would be difficult to appraise adequately Mr. Mackinnon's musicianship as well as his ability as a choirmaster. As we listened weekly to his recitals and realized his superb handling of the organ as an accompaniment to the choir we did not need to take the word of others that he is indeed a master organist. The boys

exhibited always a deep affection for him and at the same time they adequately respected Mr. Mackinnon the man as well as their director. He gave of his best always to the music of the cathedral, and men and boys alike who have served under him have been enriched musically because of their association with him.

RECITAL BY EIGENSCHENK WILL TAKE PLACE OCT. 28

The Van Dusen Organ Club will present Edward Eigenschek in recital in Kimball Hall, Chicago, Monday evening, Oct. 28. This is the performance which had to be postponed because Dr. Eigenschek broke his thumb.

Dr. Eigenschek's program for the evening will include the following: Toccata, Frescobaldi; "A Maggot," Arne; Prelude and Fugue in C major, Bach; Allegro Risoluto, Second Symphony, Vierne; Intermezzo, Third Symphony, Vierne; "Carillon de Westminster," Vierne; "Matin Provencal," Bonnet; Canon in B minor and Sketch in D flat, Schumann; "In Silent Woods," Rimsky-Korsakoff; "Noel Parisienne," Quef; "Nordic Reverie," Hokanson; "Tu es Petra," Mulet.

HERBERT E. HYDE ON FACULTY OF OLIVET, MICH., COLLEGE

Herbert E. Hyde, Mus.D., formerly organist and choirmaster of St. Luke's Church, Evanston, has accepted an appointment to the faculty of Olivet College at Olivet, Mich. His duties there will be giving organ lessons and recitals and lectures on musical subjects, and the organization of a college chorus. He assumed his new position Sept. 15.

Dr. Hyde spent the summer months at his delightful place, "Wishing Brook," Crystal Lake, Mich., where he has a studio in the woods and where he has finished the composition of an anthem for mixed voices with organ accompaniment.

HERBERT KRUMME, ST. JOSEPH, MO., ORGANIST, PASSES AWAY

Professor Herbert Krumme, well-known St. Joseph, Mo., organist and choir director, passed away in September after a brief illness. Professor Krumme was 63 years old and had been a teacher of piano and organ for more than thirty-five years. He was organist of the First Christian Church for twenty-six years, was past president of the Missouri State Music Teachers' Association and a member of the council and an examiner for the Kansas City Music Teachers' Association. He was organist for the Scottish Rite and Consistory and a teacher of organ at St. Benedict's College in Atchison, Kan., at the time of his death.

CANADA CONVENTION FILLS TWO BIG DAYS

MEETING AT HAMILTON, ONT.

Ernest White, Drummond Wolff and Bernard Piché Heard—Performance by Talented Young Members—Silvester Heads C. C. O.

By MURIEL GIDLEY, L.T.C.M.

The two-day convention of the Canadian College of Organists, held in Hamilton, Ont., Aug. 28 and 29, was one of the most inspiring gatherings to date. If the well-filled program of events seemed at times strenuous, as members and friends were directed hurriedly from one church to another, the effort made to attend the sessions was profitable and stimulating. It was gratifying to meet many more American organists than last year and to enjoy the resulting "across the border" chat.

Chairman E. P. Walker of Hamilton introduced the president of the College, F. C. Silvester of Toronto, to conduct the first meeting. Reports were received from the president, secretary, treasurer and registrar, and the reports from the local centers were tabled. H. G. Langlois, custodian of the British Organ Restoration Fund, reported a fair increase in the amount collected. The object of this fund is the rebuilding of the organ at Coventry Cathedral and the estimated cost is £16,000. To meet this objective it was felt that an intensive effort will be needed under the present government limitations, which restrict the College from making a public appeal.

It was a matter of keen regret among all present that C. E. Wheeler, registrar of the College for many years, was unable to attend because of serious illness.

The following officers were elected:

President—F. C. Silvester, Toronto.
Past President—Eric Rollinson, Mus.B., F.R.C.O., Toronto.

Vice-presidents—C. C. O'Brien, Halifax, N. S.; Eric Dowling, F.C.C.O., St. Catharines, Ont.; George Brewer, F.A.G.O., Montreal; Arthur Collingwood, F.R.C.O., Saskatoon, Sask.; John Reymes-King, Mus.B., F.R.C.O., Edmonton, Alta.; Hugh Bancroft, Mus.B., F.R.C.O., Vancouver, B. C.

Secretary-Treasurer—K. W. Scott, A.C. C.O., Toronto, Ont.

Registrar—C. E. Wheeler, F.C.C.O., London, Ont.

For the council these were chosen: G. A. Smale, A. G. Merriman, A.R.C.O. (Brantford); H. D. Jerome, G. T. Veary, A.R.C.O. (Hamilton); E. Bartley (Galt); G. C. Kruspe, Mus.B., A.R.C.O. (Kitchener); T. C. Chattoe, Mus.B., A.C.C.O., Harvey Robb (London); R. G. Harries, A. H. Egerton, Mus.B., F.R.C.O. (Montreal); F. W. Timms (Niagara Falls); Lewis Jones, A.C.C.O. (St. Catharines); Healey Willan, Mus.D., F.R.C.O., W. W. Hewitt, A.R.C.O., T. J. Crawford, Mus.B., F.R.C.O., H. G. Langlois, Mus.B., F.C.C.O., Sir Ernest MacMillan, Mus.D., LL.D., F.R.C.O., T. M. Sargent, G. D. Atkinson, Muriel Gidley, L.T.C.M., J. J. Weatherseed, F.R.C.O. (Toronto).

Luncheon at the Scottish Rite Club was a sociable affair. Everyone was in high spirits, especially after the first round of food, and any gloomy physiognomies remaining were soon dispelled by the hilarious talk and anecdotes of the well-known raconteur, T. J. Crawford. After serving many prominent churches in England and Toronto for a period of over fifty years, Mr. Crawford has retired from this phase of the profession. He related some of his most humorous adventures and misadventures during the early days of his experience.

This year three young organists were chosen by addition to take part in the young members' recital and the general standard of works selected and presented was above that of previous years. Melbourne Evans of Toronto opened the recital at St. Giles' United Church with the Allegro from Handel's Concerto No. 1, played with well-chosen registration and fine control of the instrument and completed the group with the contrasting

Berceuse and "Carillon" by Vierne. George Black, also of Toronto, is a talented organist at the age of 15 and his natural gift for style and brilliance was shown to the full in Franck's Chorale in A minor and the Gigout Toccata. Henry Boulden of Hamilton concluded with an epic group consisting of Suite from "Bonduca," Purcell; "Plaint," Whitlock, and Rhapsody in C major, Statham, showing steadiness of tempo and musical insight.

At the conclusion of the recital pleasant relaxation was provided by afternoon tea served in the beautiful setting of Wallingford Hall, McMaster University. Chancellor Gilmour was present to greet the guests on behalf of the university.

Ernest White in Recital

No better choice of recitalist could have been made for the first major performance than Canadian-born Ernest White, who is known so well to Canadian organists and respected for the fine reputation he has achieved. Appropriate it was also that he should play the fine Steinmeyer organ, which he had designed, in the Cathedral of Christ the King. Although there is wide divergence of opinion concerning the special type of registration he favors, with its startling combinations of piercing reeds and mixtures, all must agree that his playing deserves high praise for its steady control and finish. Moreover, his program was fresh and unhackneyed, encouraging interest in the more recent works for organ. These compositions, dating from the year 1930 to 1945, show a wealth of material with harmonic interest scarcely touched by the great majority of organists. Listed they are: Suite, Op. 5 (Prelude), Duruflé; "Le Banquet Celeste," Messiaen; Chorale Preludes, "Die Nacht ist kommen," "Gieb Dich zufrieden und sei stille," and "Herzliebster Jesu," Zechiel; Dorian Prelude on "Dies Irae," Simonds.

During the middle section of the program the audience was on more familiar ground with the playing of "Weihnachten," Reger; Fantasia and Fugue in C minor, Bach; "Aria con Variazione," Martini, and Chorale in B minor, Franck. The whole recital was a most thought-provoking experience and should stimulate the more conservative members of the fraternity to explore new ideas and literature.

After a morning of novelty golf for some, moving pictures for others and a survey of the shops for articles unobtainable at home or generally nonexistent, all assembled in front of Christ's Church Cathedral to be photographed.

"Modern Trends in Chanting"

The father of "speech rhythm chanting" was Sir Robert Bridges, said Wells Hewitt of Toronto in his lecture. Sir Robert, with the collaboration of Sir Hugh Allen, Noel Ponsby and others, published the "Psalter Newly Pointed" in 1925. Heretofore the old style of chanting had been to fit the words to the music of the metrical seven-bar Anglican chant. Mr. Hewitt pointed out that the new method preserved the natural verbal accent of the words, to which the music must be made to fit. This style necessitated varying the time values of the notes to accommodate the words as spoken by a good reader. Two psalters in common use today, as well as the "Psalter Newly Pointed," are the "English" Psalter (1925) and the "Oxford Psalter" (1928). Mr. Hewitt felt that the acceptance of speech rhythm chanting by congregations has been retarded, unintentionally many times, by choirmasters, who, in their enthusiasm, introduced it too suddenly and without the proper rehearsal. He recommended the careful training of the choir, first by reading the verse of the psalm, then singing it in a monotone and finally adding the music of the selected chant.

At the conclusion of Mr. Hewitt's lecture Dr. Reginald L. McAll, executive secretary of the Hymn Society of America, spoke briefly about the work of the society, challenging those present to take up the banner to promote greater interest and concern in the important subject of hymnology.

Recital by Drummond Wolff

In sharp contrast to the recital the preceding night, Drummond Wolff of Toronto presented a program English in content and style at Christ's Church Cathedral. The cathedral might have been situated somewhere in England, so poignant was the atmosphere of the old land. Opening with the Passacaglia in B flat major, by Frescobaldi, Mr. Wolff played the Dorian Toccata and Fugue in D minor, Bach, in which the imitative sequences of the toccata were clearly

marked and contrasted. Soft, sensitive playing characterized Mr. Wolff's own transcription of the Largo from the Piano Concerto in F minor, Bach.

The main English section of the program was introduced by representative works of the eighteenth century—Suite for Organ, Stanley, and "Ayre and Gavot," Arne. Then followed contemporary English compositions, which this writer feels were the most significant of the recital. The Prelude on "Green-sleeves" by Mr. Wolff, to be published shortly, should be a welcome addition to the library of every organist, with its simple treatment of the old carol tune, which finally exits whistling. The full dignity of three splendid tunes was well maintained in Two Preludes—"Iste Confessor" and "Solemnis Haec Festivitas"—Clifford Harker, and Fantasia on "Veni Immanuel," Alex Rowley.

Banquet at Scottish Rite Club

An unusually large number assembled for the annual dinner in the Scottish Rite Club. Again there was much conviviality as friends and guests gathered at individual tables, decked for harvest with the fruits of the season. After the toast to the King, the president, F. C. Silvester, presented diplomas to the successful candidates at the recent C.C.O. examinations. T. J. Crawford, inspired to poetry by the recital of Ernest White, read his latest ode.

The chairman, E. J. Walker, then introduced the speaker, George Reany, chairman of the board of governors of the Hamilton Conservatory of Music. Mr. Reany struck a serious note as he forcefully propounded his view of the world situation. Having discussed the basic cause of war as man's primeval instinct to fight, he pointed out the present political and international failure to bring the world out of chaos. Religion also failed as a solution, he alleged, because of the divisions of the various creeds.

Mr. Reany's answer to the problem of the future and the avoidance of further wars was the careful training of youth through a highly-developed system of education in ethics in all the schools of the land. Character and good citizenship only, he felt, could achieve the ultimate goal of a peaceful world.

Recital by Bernard Piché

Much had been heard of the excellent playing of Bernard Piché, French-Canadian organist, but his recital at Centenary United Church was his first appearance in this locale and for most of the audience. From the first note to the last Mr. Piché fascinated his listeners with his brilliant dexterity and technical security. Playing from memory his program was varied and appealed to a wide range of musical taste. The clarity and smoothness of his pedaling was a noticeable feature throughout the recital. The Toccata in F, Bach, glided along with ease, booming out the decisive pedal reed cadenzas and building to a fine climax. "The Birds Singing," Rameau, was a gem of contrasts. Variations on an Old French Noel, Balbastre; "Piece Heroique," Franck; Scherzo from Second Symphony, Vierne, and Allegro, Symphony 6, Widor, were played with real French verve, incisive and brilliant. Then came the moderns—Sarabande, from "Baroque Suite," Bingham; Fantasia on the "Te Deum," Tournemire; Scherzo and Rhapsody on Four Christmas Carols, Piché; Prelude in B major, Dupré.

The final Dupré prelude called forth such applause that Mr. Piché returned to play two encores—Berceuse, Vierne, and the ever-popular Toccata on "Ave Maris Stella," Dupré.

This performance ended the convention with such a display of consummate skill and artistry that organists could go home filled with ambition to practice harder during the coming months.

[Picture on page 36.]

J. H. OSSEWAARDE

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TO GIVE 21 ORATORIOS AND 5 RECITALS IN PHILADELPHIA

Twenty-one oratorios and five organ recitals will be given on thirty Sunday evenings at the First Baptist Church of Philadelphia this season. Walter Baker is the conductor and Claribel Thomson the organist for this imposing series of musical events. Five choral works by American composers are included. The list is as follows:

- Oct. 13—"The Creation," part 1, Haydn.
- Oct. 20—"The Creation," part 2.
- Oct. 27—Recital by Claribel Thomson.
- Nov. 3—"Hymn of Praise," Mendelssohn.
- Nov. 10—Requiem, Faure.
- Nov. 17—"The Canticle of the Sun," Sowerby.
- Nov. 24—Requiem, Mozart.
- Dec. 1—Recital by Walter Baker.
- Dec. 8—"The Messiah," part 1, Handel.
- Dec. 15—"The Story of Bethlehem," Willan, and Mass of St. Nicholas, Purvis.
- Dec. 22—"The Incarnate Word" (pageant), Robert Elmore.
- Dec. 29—Candlelight carol service.
- Jan. 5—"Elijah," part 1, Mendelssohn.
- Jan. 12—"Elijah," part 2.
- Jan. 19—Recital by Claribel Thomson.
- Jan. 26—Requiem, Verdi.
- Feb. 2—"St. Paul," part 1, Mendelssohn.
- Feb. 9—"St. Paul," part 2.
- Feb. 16—Bach recital by Walter Baker.
- Feb. 23—Requiem, Brahms.
- March 2—"Stabat Mater," Rossini.
- March 9—"Stabat Mater," Dvorak.
- March 16—"Forsaken of Man," Sowerby.
- March 23—"Seven Last Words," Dubois.
- March 30—"The Crucifixion," Stainer.
- April 4—"The Passion according to St. Matthew," Bach.
- April 6—"The Messiah," parts 2 and 3, Handel.
- April 13—Franck recital by Walter Baker.
- April 20—Mass in A major, Franck.
- April 27—"Belshazzar's Feast" (with full orchestra), William Walton.

A TEA OCT. 13 for members and prospective members will launch the season's activities for the Chicago Club of Women Organists. Given by the members of the board at the home of the club's president, Miss Clare Gronau, the affair will offer an opportunity for a social hour and for the announcement of plans for the year. With classes in improvisation and possibly in choral directing to augment the usual recitals by members, the club is looking forward to a busy program.

IN THIS MONTH'S ISSUE

Canadian College of Organists holds its annual convention at Hamilton, Ont.

Redesigning and reconstruction of organ in the Cleveland Museum of Art is completed and instrument is described.

T. Carl Whitmer presents review of the compositions of the late Harvey B. Gaul and an intimate sketch of the late American composer and organist.

Notes based on observations of church music in Paris are written for THE DIAPASON by Clarence H. Barber.

New issues of Christmas music are reviewed by Dr. Harold W. Thompson.

Various chapters of A.G.O. resume activities and announce plans for the season. Warden Elmer returns from California after tour of West by plane and train.

Henry S. Fry, prominent Philadelphia organist, dies after long illness.

THE DIAPASON

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Boston

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New Christmas song, arr. for chorus or quartette, with violin obligato
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For Your 1946 Christmas Service

In response to many demands we have just issued a new version of the outstandingly successful

Carol of the Sheep Bells

by Richard Kountz

for S.A.T.B. with Junior Choir (SA) .16

also published for SA, SSA, SAB, TTBB, SATB, .15

Other new 1946 Christmas Choruses are

- Sing We Noel Once More—SSAA, TTBB.....David Stanley Smith .12 (also published for SATB .12)
- Nowel—SATB, TTBB.....William S. Nagle .15
- Glory in the Highest—SSA.....Katherine K. Davis .16 (also published for SATB .12)
- Go Tell It on the Mountain—TTBB.....John W. Work .18 (also published for SATB .18)
- Sing a Song for Christmas—SA.....Orvis Ross .15 (also published for SATB .15)

These Christmas Choruses for Mixed Voices

are established favorites

- Amish Carol of the Hills.....Harvey Gaul .15
- As It Fell Upon a Night.....Katherine K. Davis .16 (also for SA, SSA, SSAA)
- Christmas Eve.....Richard Hageman .20 (also for SSA, TTBB)
- Dark the Night (also for TTBB).....George Mead .15
- Everywhere, Christmas Tonight!.....T. Tertius Noble .15
- Holy Day Holly Carol (also for SSA).....Channing Lefebvre .18
- I Heard the Bells on Christmas Day.....Mark Andrews .16
- Lute Book Lullaby.....Harold Friedell .16
- 'Twas in the Moon of Winter-Time.....Pietro Yon .12 (also for TTBB)
- The Wise Kings Three (also for SA, SSA).....T. Frederick H. Candlyn .16

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ning of the New Year—Stop
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A three-manual organ which the Kilgen Organ Company is building for the First Church of Christ, Scientist, St. Louis, Mo., is near completion and installation is expected before the first of the year. The stop specifications of the organ follow:

GREAT ORGAN.

(Enclosed in expression box 1.)
Diapason, 16 ft., 61 pipes.
Diapason Phonor, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 tubes.

SWEEL ORGAN.

(Enclosed in expression box 2.)
Bourdon, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Aeoline, 8 ft., 61 pipes.
Flauto Traverso, 8 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 122 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Cornopean, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

(Enclosed in expression box 3.)
Violin Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dolcissimo, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

Grand Diapason, 16 ft., 44 pipes.

Bourdon, 16 ft., 44 pipes.
Violone, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.
Chimes, 20 notes.

The console will be of the stopkey type, with Kilgen combination action, the mechanism of which is all electro-magnetic.

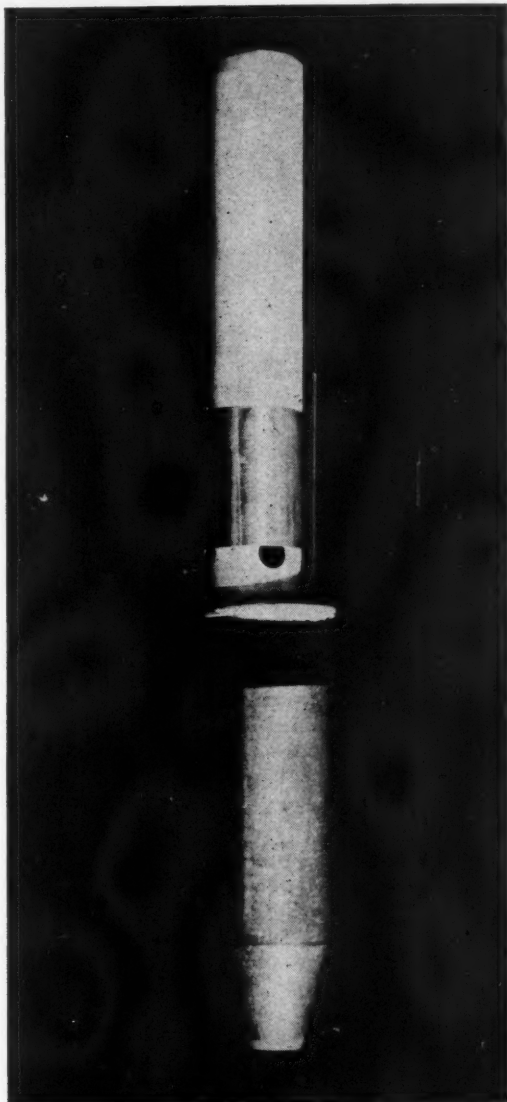
In the construction of this organ some pipes from the present organ are being used.

JOHN COZENS WILL TEACH STUDENTS OF THEOLOGY

Wycliffe College, Anglican, federated with the University of Toronto, will institute a course in church music for its students in theology. The lecturer will be John Cozens, music editor of the *Canadian Churchman*, conductor of the Toronto Tallis Choir and a member of the business staff of the Toronto Conservatory of Music.

Mr. Cozens, the son of the Rev. and Mrs. R. W. Cozens of Maidstone, Sask., is secretary of the Canadian Music Council, which includes in its membership the principals and directors of conservatories throughout Canada; a member of the Canadian College of Organists and of the Ontario Registered Music Teachers' Association. He is known across Canada for his lectures at Anglican summer schools and choral gatherings as well as for the work of his demonstration group, the Tallis Choir, named after Thomas Tallis, the sixteenth century musician.

CORNELIA KINSELLA has been appointed organist and choir director of Grace Reformed Church, Washington, the "President's Church" during the administration of Theodore Roosevelt. Mrs. Kinsella was organist and director at Luther Place Memorial Church eleven years, at the First Presbyterian Church five years, until that congregation merged with the Church of the Covenant, for several years was at Douglas Memorial Methodist Church and has just closed two years at the Brightwood Methodist Church. Mrs. Kinsella studied organ with Mabel Frost and is a piano "grandchild" of Xavier Scharwenka.



RANKETT

The Rankett is a short length reed of great musical and practical interest. It is an ancient form mentioned by Praetorius in 1618 as being a standard reed at that time. We are again discovering its usefulness.

In form it is a hooded Trumpet. Tonally it is related to the Fagotto or Bassoon, though its voice is more veiled and of a more intriguing content than the full-length reeds.

Like all hybrid lingual stops, it is equally useful in chords or solo passages, and may be employed on manual or pedal with great economy of space.

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STAR THESE CHORUSES this Christmas

For Mixed Voices (SATB, unless otherwise specified)

	Oct. No.	Price
Buck (Treharne)	9520	.18
Harker (Deis)	9486	.16
Harker (Downing)	9502	.16
Matthews	9513	.18
Neidlinger	9536	.15
Niles	9299	.15
Niles	9534	.15
Niles	9388	.15
The Virgin's Lullaby		
In Excelsis Gloria		
There's a Song in the Air		
Voices of the Sky		
The Birthday of a King (SAB)		
Carol of the Angels		
Never Was a Child So Lovely		
When Jesus Lived in Galilee		

For Women's Voices (SSA, unless otherwise specified)

	Oct. No.	Price
Buck (Treharne)	9521	.18
Harker (Downing)	9503	.16
Matthews	9519	.18
Neidlinger (Downing)	8878	.12
Niles	9456	.15
Niles		
Niles		
Jesus the Christ Is Born	9454	.15
Jesus the Christ Is Born (SSAA)		
Never Was a Child So Lovely (SSAA)	9479	.15
It Came Upon a Midnight Clear	9487	.18

For Men's Voices (TTBB)

	Oct. No.	Price
What You Gonna Call Yo'	9501	.16
Pretty Little Baby?	8749	.16
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CALIFORNIA IS STIRRED BY TOUR OF A.G.O. HEAD

WARDEN ELMER VISITS WEST

New Chapters Formed After Trip That Arouses Enthusiasm on Pacific Coast—Travels by Air Over Large Territory.

By KATHLEEN S. LUKE

"My mission for the Guild in California is now completed for this summer, and I must say I am loath to leave this wonder state, so full of beauty and grandeur, and its people and their warm friendliness. All members of the Guild whom I have met have been so cordial, and I am more than impressed with the great strength which California gives to the A.G.O."

Thus wrote the warden, S. Lewis Elmer, Aug. 4, on the eve of his departure from California. The growth of the Guild in the far West is evidenced by the fact that Mr. Elmer's California tour alone required detailed advance planning, transportation by air and combined meetings of several chapters.

Donald Coats, A.A.G.O., dean of the Los Angeles Chapter, who was the originator of this idea, arranged a joint meeting of his chapter with those of Pasadena (Verdell Thompson dean) and Riverside (Newell Parker, A.A.G.O., dean) on July 24. The day was marked by a recital by Richard Keys Biggs. Likewise the Northern California Chapter (San Francisco, Miss Frances Murphy dean) sponsored a combined meeting attended by representatives from the San Jose, Sacramento and Central California (Stockton) Chapters. This meeting, a barbecue picnic, took place July 31 in the San Mateo Memorial Redwood Grove. In his informal talk at the picnic the warden focused attention upon the national character of the Guild, the underlying purpose of his tour being to bind the farflung chapters more closely to headquarters. He dealt in some detail with the fact that all organists and choir directors of churches large and small are now eligible to Guild membership as colleagues, and that all colleagues may now take the choirmaster's examination. Mr. Elmer expressed his concern for the improvement of church music throughout the country and commended to all present the preparation for the three Guild examinations, recommending in particular the recently-issued examination booklet as an inspiration and study guide.

Here are a few notes on the warden's tour:

Reno, Nev.—A new chapter was organized here July 18 through the joint efforts of Mrs. Merle H. Atcheson, organist of the Federated Church, and Ernest Corris, organist of Trinity Cathedral.

Fresno, Cal.—California's youngest chapter had an excellent meeting under the leadership of Mrs. Ruth Rockwood, dean, and her secretary, Mrs. Margarette Larwood, July 22.

Bakersfield—The same evening a branch of the Fresno Chapter was established here. Much credit is due to Mrs. Ronald G. Clark and Mrs. Ray Borror of Bakersfield.

San Diego—Mr. Elmer's most southerly flight took him here July 25 to attend a well-planned meeting under Dean Howell Lewis.

Santa Barbara—A delegation led by William Mathias, organist of Trinity Episcopal Church, met the warden's plane July 26. Steps were taken for the formation of a chapter to serve a wide area. Mr. Elmer had the privilege of examining rare manuscripts at Santa Barbara Mission. (He also had a dip in the Pacific Ocean.)

Monterey-Carmel—In a single afternoon, July 30, the warden made contacts and aroused enthusiasm here for the future formation of a chapter.

Santa Rosa—To Mrs. Mark K. Haines of this city and to Hans Hoerlein of Napa, both members of the Northern California Chapter, goes credit for the preliminary steps Aug. 1 for a new chapter in Santa Rosa. Through the courtesy of Mr. Hoerlein the warden heard the beautiful organ in the Christian Brothers' Chapel at Mont La Salle, near Napa.

The entire California tour was arranged by a member of the Northern California Chapter, Miss Kathleen Luke. Miss Marjorie Doyle, Mr. Elmer's appointed car-

tographer, rendered assistance by drawing a Guild map of the state. During his weekend stays in San Francisco the warden was the guest of G. Robert Lunger at the famous Bohemian Grove north of the city.

In five weeks, from July 10 to Aug. 14, Mr. Elmer visited Guild chapters and prospective chapters in twelve states: California, Colorado, Idaho, Minnesota, Montana, Nebraska, Nevada, North Dakota, Oregon, Utah, Washington and Wyoming. In his fiftieth anniversary tour the "warden's progress" was planned with the help of the five regional chairmen: Rowland Dunham, F.A.G.O., Boulder, Colo.; Arthur B. Jennings, A.A.G.O., Minneapolis, Minn.; Miss Kathleen S. Luke, Berkeley, Cal.; Alexander Schreiner, F.A.G.O., Salt Lake City, Utah, and Lauren B. Sykes, A.A.G.O., Portland, Ore.

WARREN A. HOHL APPOINTED TO WILMINGTON, N. C., CHURCH

At a recent meeting of the church council of St. Paul's Lutheran Church, Wilmington, N. C., Warren A. Hohl was elected organist and director of music.

Mr. Hohl, a native of Reading, Pa., began his study of organ and church music in that city under Marguerite A. Scheifele. Later he studied under Dr. Rollo F. Maitland of Philadelphia and Miss Catharine Morgan of Norristown, Pa. Prior to entrance into the armed services early in 1942 Mr. Hohl was for six years organist and director of music of St. Mark's Lutheran Church, Birdsboro, Pa. After his return from active duty in Africa and Italy in 1945 he spent six months as choir director of the First Methodist Church of Pampa, Tex.

At St. Paul's Church Mr. Hohl will preside over a recently renovated Möller organ and will direct three choirs. In addition to the weekly services of the church a musical vesper service will be given the second Sunday of each month. The first of these musical programs will be an organ recital on the evening of Oct. 13, at which time Mr. Hohl will play the following program: Sonata in C minor, Guilman; Andante Cantabile, Tschai-kowsky; Concert Scherzo, Mansfield; Serenade, Schubert; Prelude and Fugue in G major, Bach; Improvisation on Familiar Hymn-tunes; Third Breton Rhapsody, Saint-Saens; "Will-o'-the-Wisp," Nevin; "Hymn of Glory," Yon.

Morning services at St. Paul's Church are broadcast on alternate Sundays over station WMFD, Wilmington ABC affiliate. With the coming of the fall season Mr. Hohl will also inaugurate a class in organ and church service playing.

Mr. Hohl's wife and 3-year-old daughter have accompanied him to Wilmington. Mr. Hohl is a member of the Pennsylvania Chapter of the American Guild of Organists.

FIRST BAROQUE ORGAN IN CANADA OPENED IN STUDIO

An important Canadian musical event which a limited number of organists and others were privileged to hear took place Sept. 3, when the first baroque organ to be installed in Canada and the first Aeolian-Skinner instrument in the Dominion was opened in the studio of Gordon D. Jeffery in the Ontario Loan Building, London, Ont. Ernest White, director of music at the Church of St. Mary the Virgin in New York and a son of the late Frank White, for many years a member of the Canadian Parliament, gave the recital.

The program consisted of these compositions: Prelude, Fugue and Chaconne, Pachelbel; Partita, "Jesu, meine Freude," Walther; Fantasia and Fugue in C minor, Bach; Five Preludes, Hermann Schroeder; Allegro Moderato (Concerto 4), Handel; "Aria con Variazioni," Martini; Adagio, Fiocco; Flute Solo, Arne; Concerto in G major, Vivaldi.

Due to the fact that a large audience would spoil the acoustics, Mr. White consented to play the same program twice, first to the local chapter of the C.C.O.

The recital received extended reviews. "It was most interesting to hear the almost unanimous approval of so many intelligent musicians who did not realize they were listening to the hotly controversial baroque type, but listened to the organ as a musical instrument, and found the great clarity and brilliance so much to their liking," writes Mr. Jeffery.

DR. T. TERTIUS NOBLE is to give a recital at Trinity Church, Watertown, N. Y., Sunday, Oct. 20, at 5 p.m. This is a return engagement.

Some 1946 organs have structurally deformed schemes.

The bony skeleton must be right before it can properly be clothed with flesh.

Specification curvature-of-the-spine cannot be covered up with the wadding of good voicing.

The Swell mixture,—fitted to the pungent Swell, can never act as a massive full organ mixture. The Great flue chorus—the frame on which an organ is hung—must be independently complete.

Those favoring a Great with no more than a 12-15 top and a Swell with a plein-jeu, think this over.

Organs will never be improved while such basic faults are condoned.

Even the small organ can be structurally correct.

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More popular than ever in this new setting.

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Based on descant to 14th Cen. tune. Joyous.

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Reverent; sincere; more beautiful than ever.

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SATB-A Cap.1616 .16
SSAA-A Cap.1633 .18
Melodious Christmas lullaby of Bohemia.

THOU LITTLE TINY CHILD Francis Buchendorf
SATB-Opt. A Cap.1633 .18
Original Christmas carol in the traditional style.

WITHIN A LOWLY STABLE Haydn Morgan
SSAA-Opt. A Cap.2530 .16
New and jubilant Christmas carol-chorus.

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Carillonneurs Hold Meeting at Princeton; Feast of Bell Music

By JAMES R. LAWSON

The sixth congress of the Guild of Carillonneurs of North America was held at Princeton University, Princeton, N. J., Aug. 28 to 30. This guild was founded at Ottawa, Ont., in 1936 under the leadership of Kamiel Lefevre and Percival Price and has devoted itself to promoting the art of carillon playing. There are in the United States about fifty carillons, many of them played by musicians trained in Belgian methods at the famous carillon school in Malines.

The convention was marked by a feast of bell music on the Princeton carillon, a memorial to Grover Cleveland. Arthur L. Bigelow, the Princeton bell master, welcomed the thirty carillonneurs with an opening recital Aug. 28. The three major recitals of the convention were played Wednesday, Thursday and Friday evening by Kamiel Lefevre, Robert Donnell and Percival Price. Dr. Lefevre, who plays the seventy-two-bell carillon of the Riverside Church in New York City, included in his program "The Cuckoo Praeludium" by Matthias Van den Gheyn, an eighteenth century carillonneur, and a "Praeludium" by the late Jef Denyn, his teacher. Robert Donnell flew to the congress from Ottawa, where he had played a recital in honor of Lord Mountbatten. His arrangement of Sousa's "Stars and Stripes Forever" was probably the most stirring single selection of the congress. Friday evening a farewell recital was played by Percival Price, carillonneur and professor of composition at the University of Michigan. His brilliant performance of Haydn's Andante from the "Surprise Symphony" and his own composition, "Victory Rhapsody," left little doubt in the minds of the listeners that here was a virtuoso.

Other carillonneurs who performed during the mornings and afternoons included Dr. Ray W. Wingate from Alfred University; Robert Kleinschmidt from

the First Methodist Church in Germantown, Philadelphia; James R. Lawson from Stanford University and the Scottish Rite Cathedral in Indianapolis; Sidney Giles, assistant carillonneur at the University of Michigan; Frank L. Johnson, St. Paul's School, Concord, N. H.; Melvin Corbett, St. James' Church, Danbury, Conn.; Ernest Parsons, St. Peter's Church, Morristown, N. J.; Remy Muller, Trinity Reformed Church, Philadelphia, and C. Dennis Murphy from Michigan State College at Lansing, Mich.

Two lectures were presented to the group. Arthur Bigelow spoke on "Bell Tones and Harmonics." Dr. Price gave the group an account of his recent work in Europe. As a temporary lieutenant colonel in the Canadian army, Dr. Price was sent into Germany and the Low Countries to help restore the church bells and carillons removed from cathedral towers during the war.

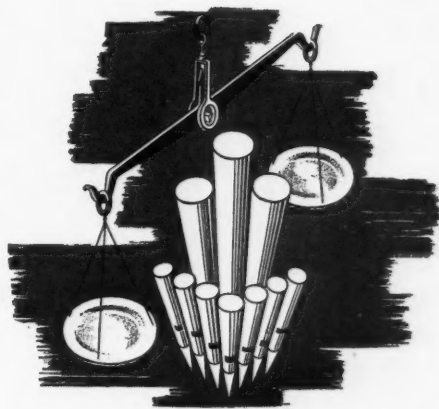
Before adjourning trips were made by bus to carillons in Trinity Reformed Church, Philadelphia, and St. Vincent's Seminary, Germantown.

BARRETT L. SPACH TO TEACH AT NORTHWESTERN THIS YEAR

Dr. Barrett L. Spach, organist and choir director of the Fourth Presbyterian Church, Chicago, has been appointed conductor of the Northwestern University A Cappella Choir for one year. He will serve in the absence of George Howerton, who is on leave until Sept. 1, 1947, to do graduate study at Harvard University. Mr. Spach studied with eminent musicians in this country and abroad and holds degrees in music from the David Mannes School of New York.

Robert M. Delaney was appointed assistant professor of composition and theory in the school of music. Holder of two awards of the Guggenheim Foundation, Mr. Delaney has composed and published seventy-two choral compositions. He studied at the Sorbonne in Paris and at various French conservatories.

RALPH STUTZMAN will take charge this year of the organ department and teach classes in the music department at Baker University, Baldwin, Kan., and will be organist in the college church.



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Wisconsin Chapter, A.G.O., Announces

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Walter Baker

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Claire Coci

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Tickets and information, Mrs. Chester Muth,
828 North Sixty-fourth Street, Wauwatosa 13, Wis.

CLEVELAND MUSEUM ORGAN IS REDESIGNED

REBUILDING IS COMPLETED

Walter Holtkamp Carries Out Task Which Marks Last Step in Adapting Instrument Installed in 1920 to Present Needs.

Word from Cleveland is to the effect that rebuilding of the McMyler memorial organ in the Cleveland Museum of Art is finished.

The present work is the culmination of a series of steps over a period of years intended to improve the organ to a point where it is capable of rendering the entire literature for the instrument, both ancient and modern. The original organ, built in 1920, was a three-manual with a special solo division, and was equipped with a self-player. It was built by the Skinner Organ Company and installed in the attic space over the glass ceiling of the garden court, a high rectangular room. Both Frederic Allen Whiting, the museum's first director, and Thomas Whitney Surette, in charge of the musical activities, were intent on making music an integral part of the museum's offering to the people of Cleveland. The organ, located in the central court of the building, was symbolic of this central core of their conception.

This novel conception of music in an art museum soon proved its validity, and in the hands of Douglas Moore, who succeeded Mr. Surette as curator of musical arts, a well-defined plan for presenting true organ music developed. Visiting organists as well as the curator played and programs were devised to parallel the museum's other activities.

In 1924 the organ was moved from the attic over the garden court to a very favorable location on a balcony in the court and the self-player was removed.

Arthur Quimby succeeded Douglas Moore as curator in 1925. Recitals were given regularly Sunday afternoons and once a month in the evening. The Sunday programs were "concerts of the month," the same program being repeated every Sunday for a month. Many foreign and American organists were brought to the museum and Lynnwood Farnam, Melville Smith and André Marchal each gave a series of recitals.

In 1930 G. Donald Harrison installed several new swell reeds, choir mutations and some great upper work.

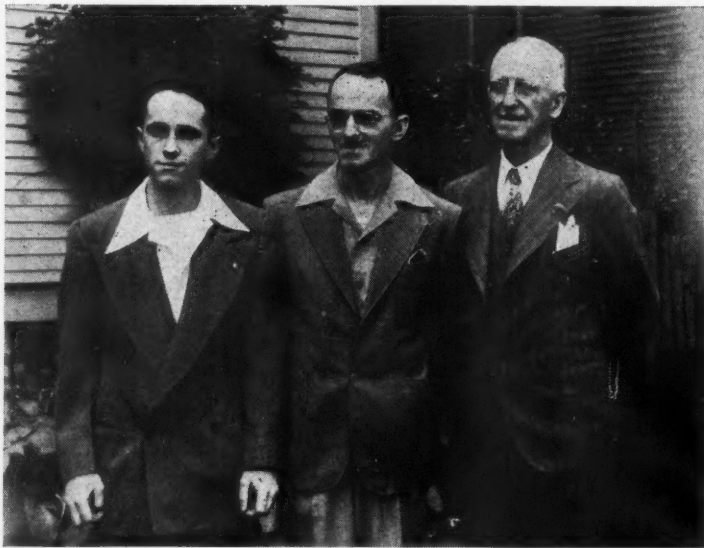
In 1933 Mr. Quimby and Mr. Smith planned to give the complete organ works of Johann Sebastian Bach. In preparation for this event a rückpositiv was installed by Walter Holtkamp. This section was placed in the center of the balcony and was standing entirely free and unenclosed, with all of the pipes visible to the listeners below. This modern and unusual treatment of one division of an organ served as the model for the handling of all unenclosed divisions except the large pedal stops in the present work. The rückpositiv, as installed in 1933, was an initial step in the classical organ movement in America in the direction it has taken since—the use of the techniques of early French and German organ builders. The rückpositiv was originally installed at the expense of its builder, as a laboratory project, to test some of the principles of the classical organ by actual use in the playing of music of all periods for American audiences. It has since become the property of the museum and is now an integral part of the tonal structure of the organ.

Walter Blodgett followed Arthur Quimby as curator in 1942 and continued the policy of his predecessors.

While this account deals primarily with the organ, the museum also carries on an extensive program in chamber music and music education. Under Mr. Blodgett and with the enthusiastic support of the museum's director, William M. Milliken, the department has prospered and the annual attendance records show a steady increase in the number of Cleveland people who find enjoyment in the museum concerts. Mr. Blodgett has been able to expand the activities by his organizational abilities and a way of finding donors and sponsors for his department.

Due to age, very hard use, the mechanical compromises made necessary by the succession of improvements in the instrument and to the acoustics of the audience room and the position of the organ in the room, a general rebuilding

THREE GENERATIONS OF FAMILY OF PIPE MAKERS



THIS PICTURE SHOWS three generations of organ pipe makers. Jerome B. Meyer of Milwaukee, Wis., has been making organ pipes for fifty-eight years, entering the apprenticeship at the age of 16. His son, Charles Theodore Meyer, has been working with his father for thirty years.

C. T. Meyer, Jr., has now entered the apprenticeship after serving thirty-two months in the United States Navy in the Pacific. Mr. Meyer, Sr., is reporting business rushing, having orders booked for over a year in advance, indicating the demand for new organs.

and rehabilitation of the instrument became necessary. This was started in 1945. Mr. and Mrs. Elroy J. Kulas initiated this program with a generous gift. Their contribution was matched by the trustees and added to by other friends.

The plan or stoplist for the rebuilding was worked out by Walter Blodgett and Walter Holtkamp. Taking the modern form or composition of a classical organ as a starting-point, the suitable stops of the original organ and of the later additions and alterations were worked in and the vacant spots were filled by new stops. Fortunately a considerable quantity of metal could be made available by melting down discarded stops. Zinc basses were unrolled and the sheets used again. Thus very little extra metal was required and the procedure made necessary by wartime restrictions did not greatly hamper the work.

The layout of the rebuilt organ is simple. The instrument is placed on a wide but shallow balcony. The player sits in the center and at the rail, with his back to the audience. In front of him and above, only about five feet away, is the great. At his left and on the rail is the former rückpositiv, now actually a "seiten positiv," although the tonal effect of a projected division remains the same. The choir is directly behind the positiv and rests on the floor. The swell is placed over the choir and extends to the left side wall. Part of the shutters of the swell are visible. The unusually large pedal, with the exception of the 16-ft. lieblich in the choir box, occupies all the space at the player's right and the visible pipes are planted to balance the form of the positiv on the left.

The gradual bringing out of the organ and the expansion of the music program over a period of twenty-six years have demonstrated an international trend to bring out the pipes of an organ and with them the themes and counterpoint of the old masters and to provide inspiration for modern composition in the idiom of the instrument.

Following is the stoplist of the rebuilt organ, with the origin of the stops indicated:

PEDAL.

Contrabass, 32 ft., 12 pipes (new).
Major Bass, 16 ft., 32 pipes (Skinner).
Subbass, 16 ft., 32 pipes (Skinner).
Quintadena (Great), 16 ft.
Lieblich Gedeckt, 16 ft., 32 pipes (Skinner).
Octave, 8 ft., 32 pipes (Skinner Great Diapason).
*Gedeckt, 8 ft., 32 pipes (new).
*Quinte, 5 1/4 ft., 32 pipes (Skinner Erzähler rescaled).
*Choral Bass, 4 ft., 32 pipes (Harrison Great Octave rescaled).
*Nachthorn, 4 ft., 32 pipes (new).
*Tierce, 3 1/4 ft., 32 pipes (new).
*Piccolo, 2 ft., 32 pipes (Skinner).
*Mixture, 3 rks., 96 pipes (new).
Contra Posaune, 16 ft., 32 pipes (Skinner Swell Posaune).
Dulcian (Great), 16 ft.
Trumpet, 8 ft., 32 pipes (Harrison Swell Trumpet).
*Cromorne, 8 ft., 32 pipes (new).

Schalmei (Great), 4 ft.

*Visible stops on balcony rail.

GREAT (Keychamber [Slider] Chest).
Quintadena, 16 ft., 61 pipes (new).
Principal, 8 ft., 61 pipes (new).
Gedeckt, 8 ft., 61 pipes (new).
Salicional, 8 ft., 61 pipes (new).
Grossoctav, 4 ft., 61 pipes (new).
Octave, 4 ft., 61 pipes (new).
Spitzflöte, 4 ft., 61 pipes (new).
Quinte, 2 1/2 ft., 61 pipes (new).
Superoctave, 2 ft., 61 pipes (new).
Mixture, 4 rks., 244 pipes (new).
Harmonics, 3 rks., 183 pipes (Harrison revised).
Dulcian, 16 ft., 61 pipes (new).
Schalmei, 8 ft., 61 pipes (new).
SWELL (Enclosed).
Geigen Principal, 8 ft., 61 pipes (new).

Flute a'Cheminee, 8 ft., 61 pipes (new).
Quintaton, 8 ft., 61 pipes (new).
Gamba, 8 ft., 61 pipes (Skinner).
Gamba Celeste, 8 ft., 61 pipes (Skinner).
Octave Geigen, 4 ft., 61 pipes (new).
Bourdon, 4 ft., 61 pipes (new).
Blockflöte, 2 ft., 61 pipes (new).
Octavlein, 2 ft., 61 pipes (new).
Plein Jeu, 5 rks., 305 pipes (new).
Dolce Cornet, 3 rks., 183 pipes (new).
Contra Fagotto, 16 ft., 61 pipes (new).
Trompette, 8 ft., 61 pipes (new).
Vox Humana, 8 ft., 61 pipes (Skinner).
Claron, 4 ft., 61 pipes (Harrison).
Swell to Swell, 4 ft.

CHOIR (Enclosed).

Concert Flute, 8 ft., 61 pipes (Skinner).
Dulciana, 8 ft., 61 pipes (Skinner).
Erzähler Celeste, 8 ft., 122 pipes (Skinner).
Fugara, 4 ft., 61 pipes (new).
Flautino, 2 ft., 61 pipes (Skinner).
Flügel Horn, 8 ft., 61 pipes (Skinner).
Choir to Choir, 4 ft.

POSITIV.

Copula, 8 ft., 61 pipes (Holtkamp).
Prestant, 4 ft., 61 pipes (Holtkamp).
Rohrflöte, 4 ft., 61 pipes (Holtkamp).
Nazard, 2 1/2 ft., 61 pipes (Holtkamp).
Doublette, 2 ft., 61 pipes (Holtkamp).
Tierce, 1 1/2 ft., 61 pipes (Holtkamp).
Fourniture, 3 rks., 183 pipes (Holtkamp).

The adjustable combination action is by remote control and utilizes mercury switches for selective setting.

NEW WILMINGTON INSTITUTE IS LED BY THE DICKINSONS

About seventy-five church organists from all parts of the nation attended the summer institute of church music held at Westminster College, New Wilmington, Pa., Aug. 19 to 24, under the direction of Donald O. Cameron, head of the conservatory of music. Dr. and Mrs. Clarence Dickinson, nationally known leaders in church music, were the instructors. They were assisted by James W. Evans, organist, who studied under Dr. Dickinson. Classes and demonstrations were held during the mornings and afternoons, with special events at night. The public was invited to the evening programs.

The highlight of the week was the organ recital Thursday night by Dr. Dickinson. A choir of seventy-five voices gave a concert under Dr. Dickinson's direction Friday night to bring the institute to a close.

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Paris Church Music and Men Who Made It, as Seen by American

By CLARENCE H. BARBER
(Continued from August.)

Maurice Duruflé was heard several times during the season 1945-46 at various symphony concerts, playing the organ part in the Fauré Requiem. He has also given occasional recitals at the Palais de Chaillot (Trocadero). We regret that there were no other opportunities to hear him, as he has been playing the small organ at St. Etienne du Mont during the reconstruction of the grand organ at that church. A few fine recordings of old French organ music were made by this artist just before the war.

M. Léonce Saint-Martin is very active in Paris liturgical music and displays a most attractive personality to all visitors to the Notre Dame organ. We were interested to witness a performance by this organist of his own Suite, "Genesis," on the cathedral organ. We confess a certain amount of amusement at the sight of a woman assistant rushing from one side of the big console to the other, pushing in and pulling out stops with great facility. The effects of a double pedal trill with full organ in one section of this suite were truly thunderous. Unfortunately the organ has not been displayed to the best advantage lately to American visitors, as the instrument is definitely in need of considerable adjustments.

Choral Situation Not Good

The choral situation in most of the Paris churches is now rather lamentable. Even in the churches where the titular organist is a great player, the choir director is often an elderly musician whose lack of enthusiasm is mirrored in the singing of his choir. The Christmas midnight mass at St. Eustache offered the brilliant playing of André Marchal, followed by one of the most lifeless performances of the Saint-Saens Christmas Oratorio and selected carols we have ever endured. The choirs at the Ma-

deleine, San Sulpice and Sainte Clotilde also were surprisingly poor. Although the boy choir at Notre Dame sings in a well-schooled manner, for tonal blend and musical beauty give us the English cathedral choirs any day. Even St. Gervais, famous at one time for the "Chanteurs de Saint Gervais," was a great disappointment when we dropped in one Sunday. At this place, renowned for good liturgical music, we attended a military mass complete with brass fanfares, a choral version of Grieg's "Solveig's Song" and a performance of Bach's Passion Chorale by a choir without any semblance of blend or balance. After all this, a weekend retreat to the monastery at Solesmes was a most refreshing and wonderful listening experience.

At present the Parisians are apparently not a chorally-minded people. Among the large city choruses we did hear an excellent performance of the Fauré Requiem by the "chorale" of the Université de Paris. Similar attempts on oratorios by the Radiodiffusion Choir and the Amicitia Choir were not particularly rewarding. In spite of the French enthusiasm for their famous boy choirs, Les Petits Chanteurs a la Croix de Bois, their performance for the United States Army Study Center in February made a poor impression on the soldier musicians and the Conservatoire professors included among the invited guests. The choir featured far too large a proportion of undistinguished special arrangements and boy soprano solos. The blend of voices was most unsatisfactory. Above all, the wordy attempts of the director to introduce each number in a pseudo-Bing Crosby manner left us all unimpressed. No large American city need have any inferiority complex about the quality of its choirs or symphony orchestra in comparison with some of the presentday offerings of the French capital.

De L'Oiseau Lyre Edition

Organists who have followed the publications of the L'Oiseau Lyre music press in Paris will be glad to know that this organization, which suspended work during the war, is about to resume printing various items. Mme. Louise Dyer, founder and owner of this remarkable non-profit concern, was active during the war in music work for the British armed forces. Upon her return to Paris she and her staff have collected what music and records were left after the theft of several thousand recordings by the Germans. In her present stock are a limited number of copies of the Charles Koechlin "Choral en Fa Mineur" and "1er Sonatine for Organ." The organ works of Francois Couperin form volume 6 of the complete Couperin works published by this house. While this volume, edited by Paul Brunold, is not available separately, we are hoping that enough organists will ask Mme. Dyer for it to persuade her to publish it in a working edition for organists because of its great importance in French organ music. Negotiations are under way to make available in America the recordings of the L'Oiseau Lyre.

Meet Norbert Dufourcq

M. Norbert Dufourcq is the outstanding present-day writer on French organs and organ music, and a number of us were privileged to make his acquaintance. M. Dufourcq has been very active during the occupation and in recent months in the organization of several series of recitals by André Marchal, organist of St. Eustache. He has published his lecture commentaries on one series in a brochure called "Du Prelude et Fugue au Theme Libre" (From the Prelude and Fugue to the Free Theme). Especially interesting is his book "La Musique d'Orgue Française" (French Organ Music), which appeared during the war and is a most informative, concise and scholarly volume on the history of French organ music from its origins to the present. An English translation of this work would be a great service to American organists. The above-mentioned books and a pamphlet on the great organ at the Palais de Chaillot, "Le Grand Orgue du Palais de Chaillot," were published by Librairie Floury, Paris. However, we warn our colleagues who read French that the acute paper shortage in France has temporarily put these books out of print.

WILBUR HELD, organist of Christ Church Parish in Minneapolis, Minn., has been appointed to the faculty of Ohio State University in Columbus and will become assistant professor in charge of organ teaching on Oct. 1. He will be succeeded as dean of the Minnesota Chapter, A.G.O., by Mrs. Arthur Fellows.

New Christmas Anthems

- BACH, J. S.
1444 Happy Flocks Do
Freely Wander
(from the "Birth-
day" cantata, No.
208) arr. by Ruth
Bampton, SA. . . . \$0.16
- BILLINGS, WILLIAM
1455 Emanuel (from
"The Psalm Sing-
er's Amusement,"
1781) edited by
Oliver Daniel.
SATB.20
- LUVAS, MORTEN J.
343 While the Stars
Their Vigil Keep.
SATB.12
- MALIN, DON
1419 Come, Ye Lofly,
Come, Ye Lowly
(Breton carol)
SSA.16
- MCCOLLIN, FRANCES
1440 Today the Prince
of Peace Is Born.
SATB.20
- MEAD, EDWARD G.
348 Whence Comes
This Rush of
Wings? (text from
traditional French)
SATB.16
- PURVIS, RICHARD
1447 What Strangers
Are These? (Noël
Ecosais). SATB,
with alto and bass
solos.16
- REAM, ALBERT W.
1434 The Smile of the
Christ Child (Bra-
zilian melody)
SSATBB, with
alto solo.15
- SHAW, RUTH
1448 The Christmas
Nightingale SSA
WINSLOW, RALPH W.
347 Heaven's Eternal
King ("The Seven
Joys of Mary")
SSA, with descant .15

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Many Events Are Planned by the Houston Chapter; New Season Open Oct. 1

The first meeting of the Houston Chapter will be held at the South Main Baptist Church, Houston, Tex., Oct. 1. New members will be honored. Music will be by Arthur Hall, the new organist at Christ Episcopal Church; Paul S. Pettinga, organist of the First Presbyterian Church, and Miss Mary Ellen Hayes, a recent graduate of the University of Texas and organist of Central Methodist. Nov. 11 Marcel Dupré will be presented in a recital at Christ Episcopal Church. The December meeting will consist of music of the Hebrew service by Cantor Israel S. Krasnoff and the choir of Temple Beth-El. In January the annual Guild service will be preceded by a dinner for members and their ministers. The First Presbyterian Church choir, under the direction of Paul S. Pettinga, will provide the music for the service. In February there will be a program of organ music in the First Evangelical Church and an evening of music with the Hammond in the home of Mrs. Willard Wood. A program on the organ sonata will mark the March meeting at Christ Episcopal Church. In April there will be a miscellaneous program at the First Methodist Church. On the last Sunday in April the annual combined choir festival will be presented.

The season will close with a social meeting in May.

Mrs. RUTH RED, Secretary.

Buffalo Chapter Makes Plans.

The first meeting of the season was held by the Buffalo Chapter Sept. 10 in the Richmond Avenue Methodist Church. A large group of the members responded to the invitation to our fall rally. Dean Clara Mueller Pankow presided, presenting the program for the year as prepared by the executive board. The program includes a series of liturgical services—Lutheran, Episcopal, Hebrew and Greek Orthodox; a "know your composer" program, featuring music by Healey Willan, and several recitals by chapter members. The May, 1947, meeting will be a "music festival" comprising senior choirs, junior choirs and organ students, winners in contests held prior to the festival.

The outstanding event will be a recital by Marcel Dupré Saturday evening, Oct. 19, in Westminster Presbyterian Church. Wallace A. Van Lier, organist at Westminster, is chairman.

Following the outline of the year's program, DeWitt C. Garretson, A.A.G.O., Chm., gave an interesting resume of the spring festival held in New York. A program of piano and vocal music was presented by Squire Haskin, pianist, playing a group of Chopin Preludes and Etudes, and William Whitehead, bass, giving a group of light opera selections. Buffet supper was then served by the committee of the evening, Mabel L. Huber, chairman.

EDNA L. SPRINGBORN, Secretary.

Quest for Hymn-Tunes.

As announced in THE DIAPASON in January, its readers were invited by the A.G.O. to submit original tunes for seven of the new hymn texts previously secured and published by the Hymn Society of America, which appeared as its Paper No. XI: "Twelve Hymns of Christian Patriotism." Over 150 tunes were received by the committee of the Guild. They were reviewed by the following,

who were chosen as judges: George W. Kemmer, Dr. Carl F. Mueller and Dr. T. Tertius Noble. Seventeen tunes were selected by them for consideration by the Hymn Society.

Word has been received that six tunes have been finally accepted for publication. The composers of these tunes are: Miss Mary Eyre MacElree, West Chester, Pa.; Austin C. Lovelace, Greensboro, N. C.; Robert W. Morse, Albany, N. Y.; Frank K. Owen, Kalamazoo, Mich., and the Rev. Robert Pugh, Kingston, Ont., two of whose tunes were accepted.

Our thanks are due to every one of those who submitted tunes. The large number received is a fine indication of the increased interest shown by organists and other church music composers in the field of hymnody.

We deeply regret that Miss MacElree passed away on Feb. 11 after a brief illness.

The names of the tunes chosen for the entire collection of hymns will be given in the Hymn Society column next month.

HAROLD V. MILLIGAN,
Chairman, Tunes Committee.

Tulsa Plans Regional Convention.

The Oklahoma Chapter met the night of Sept. 3 in Trinity Episcopal Church-house, Tulsa. At this meeting nearly the full residential membership was represented and heard with apparent interest Dean Marie Hine's announcement of the regional convention to be held in Tulsa Nov. 11, 12 and 13. A tentative program includes the following:

Monday afternoon, Nov. 11—Registration. At 8 p.m. a Guild service at Trinity Episcopal Church. Reception following the service at home of Dan Casebeer.

Nov. 12, 9:30 a.m., at First Baptist Church—Guild forum followed by chapter recital on the three-manual Skinner organ. Eleven o'clock, coffee at Philbrook Art Center. Features of the program will be a "skit" from "Oklahoma," the Broadway hit, and numbers on the Aeolian organ.

Tuesday afternoon, 2 to 4 o'clock—At the Boston Avenue Methodist Church, chapter recitals on the four-manual Kilgen organ. At the close the Guild will be conducted on a sightseeing tour to the top of the church tower.

Tuesday, 6:30—Banquet. 8:15, recital by Alexander Schreiner, F.A.G.O., at the First Methodist Church on four-manual Aeolian organ.

Nov. 13, 9:30 a.m.—Master class by Alexander Schreiner.

Concluding the meeting the members adjourned to the First Baptist Church, where a recital was given by Mrs. S. H. Benner, Carolyn Botkin and Blodwin Roberts.

JOHN KNOWLES WEAVER, Sub-dean.

Youngstown Season Opened.

A dinner meeting opened the season for the Youngstown Chapter Sept. 24. Mrs. Hazel Wilkins Buchanan, dean of the chapter, announced the committees for the coming year. Printed programs of all meetings, special events and committees for the season were distributed.

James Evans, minister of music at Westminster Church, Youngstown, and connected with Westminster College, New Wilmington, Pa., presented a mock opera entitled "Jack and Jill," which made the room ring with applause and mirth. The Rev. Walter T. Swearingen, minister of music and associate pastor of Trinity Church, spoke on his experiences as chaplain in the armed forces. Mr. Swearingen, a member of the chapter, recently returned after spending some time in the islands of the Pacific. While in the Pacific he had opportunities to visit religious institutions and play an organ built solely of bamboo pipes.

CLARENCE S. BARGER, Program Chairman.

The Warden's Column

To all members of the American Guild of Organists, North, South, East, West—Greeting!

As we start upon the second half-century of achievement for our organization, let us be ever mindful of the high standards set for the Guild, which are ours to maintain.

Reports from all parts of the country indicate that this will be a great year for the Guild. Everywhere there is unprecedented interest in organ playing and study, and in choral training. Tremendous opportunities are thus afforded for practical applications of the A.G.O. purposes and program of study and preparation.

It was my privilege during the summer to make a tour to the West Coast for the Guild, with several stops en route. The impressions received from visiting so many chapters were truly inspiring. The A.G.O. is indeed a national body in every particular. The spirit shown in all the chapters and branches is of the finest. We are genuinely proud of them. There is an increasing feeling of closer fellowship between all the chapters and headquarters. This we aim to cultivate constantly. Groups assembled in various cities with the idea of organizing new chapters considered it an honor to have these cities chosen for new centers of the Guild. Such is the prestige of the A.G.O.

Visits were made to meetings of the following chapters: Nebraska (Omaha); Lincoln; Rocky Mountain (Denver, Colo.); Utah (Salt Lake City); California: Joaquin Valley (Fresno), San Diego, Los Angeles, Pasadena and Valley Districts, Riverside and San Bernardino Counties (these three meeting together); Northern California (San Francisco), Sacramento, San Jose, Central California (Stockton) (these four meeting together); Oregon (Portland); Washington (Seattle); Tacoma Branch also attending; Red River Valley (Fargo, N. D.). Many leaders in our profession in this country attended these events. The Guild is rich in having so many outstanding organists, choral directors and composers in the West and on the West Coast. Some of our finest recitalists are in this region.

Foundations were laid for the formation of chapters or branches in Boulder, Colo., Reno, Nev., Bakersfield, Santa Barbara, Monterey-Carmel, Santa Rosa and Eureka, Cal., Eugene, Ore., Vancouver and Spokane, Wash., Helena, Mont., Bismarck, N. D., Duluth, Minn., Cheyenne, Wyo., Santa Fe, N. Mex., Boise, Ida.

High praise is hereby given to the five regional chairmen and the cooperating deans and regents in these regions for their invaluable assistance in arranging the details of this project, which we believe will result in having 100 per cent of the states represented by chapters during this anniversary year.

Attention is called to the published list of chapters and branches awarded the fiftieth anniversary certificate of merit.

All organists or choir directors are eligible for membership in the Guild as colleagues. Colleagues are eligible to take the choirmaster or associateship examinations, and the associates are eligible to take the fellowship examination. Let us do all we can to encourage candidates to prepare for these examinations and thereby help to carry forward the most important work of the Guild.

S. LEWIS ELMER.

Washington Chapter Hears Warden.

The Washington Chapter was honored by a visit from Warden S. Lewis Elmer

Aug. 6 at the home of Dean Bunch in Seattle. Mr. Elmer brought greetings from headquarters and news of national and state activities. In the course of his talk he emphasized the importance of the examinations and urged the members to strive for the degrees. Mr. Elmer also gave an enlightening review of the origin and growth of the Guild.

MARJORIE STENSURD, Secretary.

Win Certificates of Merit.

Golden anniversary certificates of merit have been awarded to the following chapters and branches for outstanding activity and success in increasing their membership during the period ending in May, 1946:

Arkansas (Little Rock).
Franklin College Branch (Indiana).
DePauw Branch (Indiana).
Riverside and San Bernardino Counties (California).
Wheeling (West Virginia).
Central California (Stockton).
Tallahassee Branch (Florida).
San Joaquin Valley (Fresno, Cal.).
Fort Worth (Texas).
Petersburg Branch (Virginia).
Utah (Salt Lake City).
Wilkes-Barre (Pennsylvania).
Kansas City (Missouri).
Ottumwa (Iowa).
Springfield (Illinois).
Syracuse (New York).
Atlantic City (New Jersey).
Central Iowa (Des Moines).
Eastern Michigan (Detroit).
Nebraska (Omaha).
Texarkana (Texas).
Virginia (Richmond).
Southern Arizona (Tucson).
Texas (Dallas).
Washington (Seattle).
Wisconsin (Milwaukee).
Rocky Mountain (Colorado).
Kansas (Topeka).
Louisville (Kentucky).
Monmouth (New Jersey).
Oklahoma (Tulsa).
Orlando Branch (Florida).
Pasadena and Valley Districts (California).
Southern Ohio (Cincinnati).
Toledo (Ohio).

Recital for Suffolk Branch.

The first recital program of the recently-formed Suffolk Branch of the Long Island Chapter was given Sept. 10 in the Methodist Church of Bay Shore. The artists of the evening were Norman Hollett, F. A.G.O., dean of the chapter, assisted by Mrs. Lucille Caddoo, violinist, accompanied by Mrs. Harry Kirkup, organist of the church.

Mr. Hollett's program consisted of two groups, one from the old masters and one from more modern composers. The first group opened with the Fifth Concerto by Handel. This was followed by a delightful rendition of d'Aquin's Noel (Variations) and the Aria from the Suite in D by Bach, which was exquisitely played. This group was closed with a Bach "Fuga Scherzando." Mrs. Caddoo thrilled the audience with her two numbers—Intermezzo from "L'Arlesienne," Bizet, and Adagio Pathe-tique, Godard. Mr. Hollett then returned to the organ bench for the second group, consisting of a Prelude on an Old Irish Tune by Mrs. H. H. A. Beach, followed by a Ballade in D by Joseph Clokey and the "Ronde Francaise" by Boellmann. The interpretation of "Clair de Lune" by Debussy was appealing and delicate. He closed his program with a stirring rendition of the Finale from Symphony 1, by Vienne.

ERNEST A. ANDREWS, Regent.

Open Season in Petersburg, Va.

The Petersburg Branch of the Virginia Chapter held its first meeting of the 1946-47 season at the home of Miss Mary Patteson, the regent, Sept. 9, with fourteen members present.

Mrs. Bolton W. Williams presented an outline of interesting programs for the coming year and gave a report on the regional convention held in Washington in June, to which she was a delegate.

MRS. CLYDE S. LAUSHEY, Secretary.

News of the American Guild of Organists — Continued

Michigan Chapter Guests in Flint.

The opening meeting of the fall season for the Eastern Michigan Chapter was held in St. Paul's Episcopal Church, Flint, on the evening of Sept. 17. About fifty members and their guests journeyed to Flint from Detroit and other points to enjoy the hospitality of the Rev. Wilfred Layton, F.R.C.O., organist of St. Paul's. Mr. Layton, who has been at the head of St. Paul's musical affairs for the past sixteen years, was recently ordained a deacon of the church.

Dinner was served by the women of the church, after which the Rev. Otis Jackson, the rector, bade the guests welcome. Dr. Cyril Barker, dean of the chapter, conducted a brief business meeting. The chief business was the forthcoming recital by Marcel Dupré in the Detroit Institute of Arts Oct. 23. Indications are for a sold-out house. Mrs. Elizabeth Root Murphy, treasurer, reported that forty-four new members have been added to our chapter since last January.

Mr. Layton and his choir presented for us a very well-planned program. The greater portion of the program consisted of a group of chorale preludes with composers from 1601 to the present day. The group opened with Buxtehude's setting of "From God I Ne'er Will Turn Me." This was followed by two settings of the Passion Chorale by the early seventeenth century Delphin Strungk and Max Reger. Included also were "St. Columba," Stanford; "Deck Thyself, My Soul," Brahms, and Kreckel's setting of the plainsong tune to "Come, Holy Ghost." The group ended with a setting by our own member, August Maekelberghe, of "Ton-Y-Botel," which he has entitled "Twixt Darkness and Light." An interesting and helpful feature of this group of chorale preludes was the singing by a solo voice, by the choir, or by the whole congregation, of the hymns upon which each prelude was based just before Mr. Layton played them on the organ. The organ part of the program closed with a satisfactory rendition of the Bach Passacaglia and Fugue in C minor.

Mr. Layton's well-trained choir sang "Psalms 8 and 29," one with a plainsong setting and the other with the Anglican setting, two anthems, "Rejoice in the Lord Alway," Purcell, and "Eternal Father," Holst, and a very modern setting of the Te Deum by Joseph Clokey.

MARK WISDOM, Secretary.

Extensive Plans in Georgia.

The Georgia Chapter held its first meeting of the year at the home of Mrs. Bayne Smith Sept. 16. Mrs. Victor Clark, the dean, presided and asked Mrs. Allan Greene, the sub-dean, who is in charge of programs for 1946-47, to present tentative plans to the group. They are:

Oct. 21—Informal piano recital by Hugh Hodgson.

Nov. 18—Recital by Virgil Fox.
Dec. 3—Bach program by the Georgia Chapter, assisted by the Cathedral Singers, A. Buckingham Simson, director, for the Atlanta Music Club.

Jan. 13—Organ program at Covenant Presbyterian Church by returning veteran Guild members.

Feb. 10—Guild service by the choir of the First Presbyterian Church under the direction of Dr. Charles A. Sheldon, Jr.

March 10—Recital by Claire Coci.

May 11, Mother's Day—A junior choir festival under the direction of Mrs. Walter Spivey. All junior choirs in the city will be invited to participate.

June 9 to 13—Southeastern church music institute, to be conducted by Dr. Oliver Beltz of Northwestern University, assisted by such faculty members as Dr. and Mrs. Clarence Dickinson. Reservations are being made for the institute and hotel accommodations are being arranged. Those interested should write to Mrs. Victor Clark, Peachtree Christian Church, for details. It is expected that this training course, so long needed in the South, will be repeated each year. A full registration for the first year is assured.

Upon completion of the business of the evening, a musical program, followed by refreshments and a social hour, was enjoyed by the large number of members and guests present.

JULIAN BARFIELD.

Rhode Island Plans Active Year.

The executive board of the Rhode Island Chapter gathered for a picnic and program planning meeting Sept. 14 at the summer home of Miss Charlotte Bellows in Little Conynston. Dean Louise B. K. Winsor presided. An interesting program for the organists of Rhode Island is in the offing. Plans provide for at least one meeting or program a month starting Oct. 7. Included in the tentative program are a choral concert, a clergy dinner, a program for strings, flute and organ, and three recitals by two guest organists and one Rhode Island member. This year, instead of the usual Guild school, a series of three courses will be given on improvisation, service playing and recital program-making. Dec. 2 Roy P. Bailey,

organist and choirmaster at All Saints' Memorial Church, Providence, will discuss the works which are to be played by Marcel Dupré at his Dec. 11 recital in Pembroke Hall.

Publicity for the chapter this year will be in the hands of Robert Whittaker, who succeeds Mrs. Kathryn K. Hartley, who has moved to Chicago. Hollis Grant has been appointed to head a job relations office. Miss Charlotte Bellows has been placed in charge of programs.

BESSIE W. JOHNS, Registrar.

Texas Chapter Meeting.

The fall reassembly meeting of the Texas Chapter was held Sept. 23 at White Rock Lake. After a delectable picnic supper prepared by the social chairman, Mrs. Carr, assisted by Mrs. Frye, the members proceeded to the shelter-house for the business session, with Dean Henry Sanderson presiding. A very interesting program for the season was outlined by the chairman, Mrs. Blomdahl. Miss Ferguson presented several new applications for membership and introduced Philip La Rowe, formerly of Detroit, who now has charge of the organ department of Texas College for Women in Denton.

A regional convention, to be held in Tulsa, Okla., Nov. 11 and 12, was announced by Katherine Hammons, who also reported a new chapter to be organized in Shreveport, La., this month.

After a very interesting talk on the organs of Mexico by Miss Poteet, who recently returned from a visit to that country, the meeting adjourned.

KATHERINE HAMMONS.

Guests on San Diego Hillside.

A charming rustic cottage on a hillside overlooking beautiful San Diego Bay was the gathering-place for the first meeting of the San Diego Chapter Sept. 7. A long smorgasbord table was set with tempting food, which in due time was consumed by everyone, sitting on benches in the moonlight. After refreshing the inner man with the home-cooked food prepared by the woman organists, all went indoors to the studio home.

Dean Stanley Ledington presided over a short business meeting, telling of plans for the season, which included arrangements for bringing four organists for recitals—Richard Ellsasser, Marcel Dupré, Alexander Schreiner and Virgil Fox. He then thanked the host, Charles Shatto, for turning his lovely place over to the chapter for its meeting and Olive Lothlen as chairman of the hostess committee, for planning a wonderful repast.

The sub-dean, Mary Henson, introduced Katherine Jacobsen, who with Mr. Shatto played a four-hand arrangement of a Sonatina by Koechlen. Vernon Ludwick, violinist, played a Sonatina by Strube. Someone asked for an organ record and Mr. Shatto obliged with Reubke's "Ninety-fourth Psalm," as played by E. Power Biggs.

News of Louisville Chapter.

The Louisville Chapter held its first meeting of the 1946-1947 season at the Kentucky Hotel Sept. 9. The newly-elected dean, Mrs. Elsa G. Ropke, presided. After a chicken dinner, matters of business pertaining to the coming season were discussed. A number of important committee chairmen were appointed. Among these are Robert Crone, publicity chairman, and Mrs. Arthur Almstedt, chairman of ticket sales for the recital to be given Jan. 23 by E. Power Biggs.

Other important programs planned for the season will include monthly recitals by members of the chapter and visiting organists. Jack Rogers is chairman of arrangements for these recitals, which will be played at Christ Church Cathedral, where he is organist and choirmaster.

A choir festival is planned for March, under the direction of Dr. Claude Almand. It is hoped that this can become an annual affair. The first such festival, also under Dr. Almand's direction, was held last May as this chapter's celebration of the fiftieth anniversary of the Guild.

After the business meeting Farris A. Wilson, former dean of the chapter, gave an interesting account of the A.G.O. festival in New York last May.

CLAUDIA EDWARDS, Registrar.

Educational Program in Illinois.

At the first meeting of the season of the executive board of the Illinois Chapter an ambitious educational program was discussed and tentative plans were made to give members an opportunity to become better acquainted with requirements for the Guild examinations.

Other activities for the season will include recitals as well as luncheons and dinners.

GRACE SYMONS, Registrar.

Sacramento Chapter.

The Sacramento, Cal., Chapter held its first meeting of the fall season at the home of Rosalie Brandt Sept. 16, with Dean G. Leland Ralph presiding. This was one of the best-attended meetings in years and we are looking forward to a very interesting and successful season, opening with a recital by Richard Purvis Oct. 29, to be followed by recitals by two

of our own members—Ethel Sleeper Brett and Frederic Errett. After the business session was concluded we were privileged to hear a talk by Mrs. Brett on her interesting experiences while in Chicago this summer studying with Marcel Dupré. This was the highlight of the evening. At the conclusion of her talk refreshments were served.

Oklahoma City Chapter.

The Oklahoma City Chapter held its first fall meeting Sept. 16 at the Edgemere Golf Club with Dubert Dennis as host. The evening was spent in discussing business and planning programs for the year. Mr. Dennis was elected dean to succeed Mrs. Kenneth Carlock, who has moved away. Mildred Andrews was elected sub-dean.

MARY HALEY, Corresponding Secretary.

Waterloo Chapter.

The Waterloo, Iowa, Chapter held its first meeting of the new year at the First Brethren Church Sept. 10. After an address of cordial welcome by the pastor of the church, the Rev. Virgil Meyer, the following program was presented by members of the chapter: "Psalm XVIII," Marcello; Chorale Prelude on "Jesu, meine Freude," Read; Three Short Pastels, Johnson, and "The French Clock," Bornschein (Earl Stewart); "Beneath the Rose Window," Robert Wilkes (Mrs. Harold Patterson); Trilogy, Coke-Jephcott; "The Passing of Summer," H. Alexander Matthews, and Roulade, Bingham (Mrs. Byr Della Sankey Feely).

After this splendid program the dean, Mrs. Byr Della Sankey Feely, presided over the business meeting and new standing committees were announced.

LORETTA M. MALEY, Publicity Chairman.

Auburn Chapter.

The first meeting of the Auburn Chapter's season was held Sept. 16 at the Cayuga Museum. Choir directors were our guests. Dean Louise Titcomb presided at the brief business session. Sub-dean Harry S. Mason outlined the program for the coming year, high-lights of which will be two organ recitals. Dr. Melvin Le Mon, one of our members and head of the music department of Wells College, will play in October and Professor Leon Verrees, head of the organ department of Syracuse University, will give a recital in January.

Nov. 24 was selected for our choir festival. The remainder of the evening was devoted to the study of the anthems

for the festival. Refreshments were served by Mrs. Ada Yury and Mrs. J. D. Jameson, hostesses for the evening.

LOUISE FELL KLUMPP, Secretary.

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Work of Harvey Gaul as America's Carol Singer Is Analyzed

By T. CARL WHITMER

Dr. Harvey Bartlett Gaul, at the time of his death, Dec. 1, 1945, was the strongest and most influential personality in the Pittsburgh area. Others have written about phases of his general activities. I shall confine myself to what, I trust, will be an objective analysis of his music.

The analyst is immediately confronted by Gaul's immense output, the widely sympathetic tastes, the international coverage and genuine patriotism, together with a swinging from the casual and often ordinary secular types to deeply-felt personal religious works: the spiritual folk carols.

Few composers have had such a large percentage of works published—more than 400. This is due in part to the short forms plus most singable and playable and very understandable mediums of expression.

Gaul definitely wished to be understood easily. He wrote with that in mind. His own warm personal experiences demanded it. He praised other writers who had the patience, the vision, the will to write what their highest and deepest natures and sweet stubbornness demanded. So long as their music was of the highest quality he believed in it and in their right to rocket-shoot to the farthest star. But he was a mixer in every sense of the word and his inmost self asked quick response and relatively easy comprehension. He was a civically busy person with all Pittsburgh clamoring for his time, his work, his advice. Such an one has little time for reflection. The composer of symphonies must have a divine impatience, but that never means hurry. Gaul was humanly impatient, which does mean hurry of a sort. He felt impelled to write, write, write and still meet varied requirements of people. He wrote hastily very often, usually in snatches of time—all of which precludes extensive and intricate developments such as symphonic musical architecture requires.

In his later years he moved his big piano up to the second floor, into the library of his home, and wrote at night—either there or in his beautiful Calvary Episcopal Church choir room—outside of which, in the close, his ashes now rest.

The Spiritual Folk Carols

These carols—about seventy-five in number—are Gaul's most original and altogether lovely works, absolutely fresh and new in the realm of American religious writing. Perhaps I can best give my idea of them if I say that, just as Chopin's preludes are not preludes in the usual sense, but complete and finished compositions, so Gaul's carols are not carols in the accepted sense, but perfected pieces of poetry and music. They, together with the patriotic texts and several string orchestra works, are the works in which Gaul's deep inner warmth comes out completely and expresses itself richly in his music.

Most of us have been amazed by the Christmas and Easter issues of metropolitan papers with Harvey Gaul's carols spread out all over the musical pages. No wonder that one of his choir boys used to say that "Christ couldn't rise without Harvey."

The charm of his titles—who can forget his "Three Men Trudging"?—runs through nearly all the carols. It is difficult to pick out what one might call the finest. There are so many fine ones. But here are some which I consider unequalled.

"Carol of the Russian Children" is one. This was used by the army in Manila at Christmas, 1945. "Easter Carol of the Three Orphans" has an accompaniment which is one of the relatively few that is as good as the voice parts. The "Oscar Avery" text of "Stars Lead Us Ever On" is very moving. Also, "Christ of the Fields and Flowers" and "Nativity Carol of Mexican Shepherds"—although this latter accompaniment is commonplace. "The Ox Carol" (Albanian) has bigness Gaul knew how to produce. "Easter Carol of the Flame" is one of his best. "Mexican Shelter Carol" is good. These Mexican carols were done at Calvary Church with castanets while "The Shepherds and the Inn" was done with drums.

Then there is that stunning "Alleluia, Christ Is Risen," by "Kopolyoff" in which he used the medium like a regular Russian, a sort of psychological penetration! "The Dove Flies Low on Whitsunday" has poetic symbolism in the text and I would note the flexible rhythmic changes in "Bulgarian Harvest Chant." And so I could go on with many more.

Great skill indeed is shown in all metrical settings. Genuine feeling exists for varieties in rhythm. Gaul was a superb user of words to music and had a wide sympathy with the sound, color, power and place of words. In about forty pieces I scanned for the purpose I found fewer than six single syllabic misplacements.

Of course he would deny all of his virtues. He belittled or underestimated, as it were, his music and his general culture; but that culture was there and the carol texts generally are good writing, with a vision beyond the word.

Here was his method of writing: He wrote the words of many carols by getting the sense of the original (if it was a bona fide ancient carol) and rewriting to suit himself. But many carols were in the mood of a certain country rather than being directly taken from other music, and in that he composed both words and music as he went along. He often went to his wife for correction of words, meter, etc., for her to "do something about this, please"—always in a hurry. Only half a dozen songs were done after she wrote the words. Except that about a year ago his wife wrote the words for a "Portuguese Christmas Carol," but he changed her text. The "Nova Scotia Carol" he did from her words. This last carol he always sang in Calvary Church on Christmas Eve.

Used Noms de Plume

Gaul had a feeling that too frequent use of his name on the music or as author of the texts was not good business. Hence the following list of pen names, plus most of those marked "arranged by H.B.G.": Oscar Avery (his wife), Ronald Thompson, Ernest Porter, André Kopolyoff, Ernest Duncan, Przybyski, Andras Hargos, Clifton Thomas, Greta Whykander, Lester Jenks and (perhaps) Miguel Rodrigues.

Had "All-Purpose" Technique

To put it concisely, Gaul had an all-purpose technique, like a skeleton key unlocking any national or religious locks he cared to pick. Take away the words and one will find many repetitions, not unusual with a prolific writer. However, outside of some English school settings of church music, he has about three methods: First, nearly constant mannerisms in the use of consecutive open fifths and octaves; second, similar progressions of triads producing consecutive fifths and octaves (you see many composers used this scheme after they found out that it no longer constituted the unforgivable sin!); third, he borrowed one of the early devices of the musical impressionists of forty to fifty years ago—parallel progressions of triads in whole-tone motion, but with only momentary lack of tonality. Sometimes seven or eight notes in figures sway back and forth by whole tones, but without using the whole-tone system. Generally speaking, his cadences and climaxes are built in various works in much the same way; for a rapid writer cannot escape rubber stamps. Mass production certainly "does something" to any composer who has the fatal gift of fluency.

Some years ago I remarked that Gaul had several different verbal palettes, each one designed, as it were, to meet the understanding of a particular group. All his spoken idioms were highly entertaining and generally flamboyant and percussive. But while he had several musical usages, he seldom or never used the flamboyant and percussive style. There is often a great difference between a very vital man and a not so vital style of writing, which difference shows also in "funny stuff," of which a few pieces lie on my desk.

As almost everybody knows, America's carol singer was an immensely amusing person. But as a composer he, to me, never reaches basic fun or witticisms well set in artistry. The serious "long underwear" writers seem just to get commonplace and unfunny when they essay comic strips. The jazz boys do it better.

I rather think that "architecture" was Gaul's weak point, noticeable especially in earlier instrumental works, where words did not guide him to the form— which may have been the underlying

cause of his sidestepping large forms. Someone said that he would have been a short-story writer had he been in literature—but, of course, short stories may be as good as long stories. In any case, he knew large-scale construction, but evidently could not bring himself to create it.

From American Archives

The texts from some of our great patriots are splendid works. Selection of these texts reveals two phases of the composer's fine gifts—the love of his country and his general culture. Strange to say, few persons seem to know that Harvey Gaul was definitely a highly cultured man. Great painting and great literature and world pulsations were part of his thinking; and if at times there are many commonplaces of conception in both critical and musical writing, it can be ascribed to that modest personal something in him which belittled (as I said earlier) and shaded certain higher aspirations in himself which he invariably recognized and praised in others.

In these selections from the writings of William Penn, Patrick Henry, Stonewall Jackson, Calhoun, Webster, Jefferson I would point out the rare beauty and nobility of "All Glory to His Holy Name," "Being of Beings" and "The Spirit of the Lord." They belong with the best of the carols.

That many have thought of Gaul as a musical opportunist, first and in front when any state, country, person, place or thing was in the limelight, does not mean that these works stand in that class. They do not. These elevated texts were deeply felt and carefully selected. They were vital to him and he gave them of his best.

Miscellaneous Works

Pieces aside from the carols and string orchestra writings which seem to me very distinguished are:

"For the Numberless Unknown Heroes," an eight-part chorus. This was sung at the last service Dr. Gaul played. "Strong Son of God" was used at his funeral, Dec. 4, 1945, sung by three choirs with 125 singers.

Third of the very fine works is "Let Us Now Praise Famous Men," which in its turn was sung by the three Calvary Church choirs at the service held out-of-doors in the close when the choir house was dedicated and the tablet unveiled that covers his ashes. This was May 5, 1946.

The "Canticle of Mount St. Michael," the "Canticle of Thanksgiving" (Armenian) and the "Mountain Farewell Song," the last one wonderfully worked out metrically, but with curiously high-flown Italian directions—these are indeed worthy.

"I Hear America Singing" is his best cantata and also one of the most successful works. It was broadcast to Europe on a youth program in 1934 as the sole representative from America in a world competition of youth choruses. It was sung then by the Utrecht High School, Brooklyn.

From his authentic Jewish music I think the "Ancient Hebrew Morning Hymn" is the finest of the fifteen. He was very particular to have all his Jewish themes authentic. Some of them he himself obtained in Palestine.

Organ Music

As I see it, the only work for organ that stands up to the carols comes from 1914—the "Yasnaya Polyana," based on an incident in the life of Tolstoy. However, the "Chant for Dead Heroes" has a big flare to it. "The Wind and the Grass" carries a lovely breeze and "A Song from the Golden Harvest," over an ancient Succoth theme, is distinguished. Mostly, however, I find his charming titles reveal tottery architecture—just to be technical—or else they fall into an oversweet sentimentality.

Works for String Orchestra

It was late in life when Harvey Gaul took up the study of orchestration. Rimsky-Korsakoff told composers to write for a particular orchestra. Well, Gaul not only did this, but wrote for his own group of strings. And with this group he certainly did his best building up of instrumental sureness, compactness and structure. He finally felt that it was time to get into a larger field of schemes and forms. He thought of a symphony and an opera, but never got around to writing either. So the string works are his most mature work in the instrumental field. Not strikingly original, but thoroughly delightful works. The inner plan

is similar to that of the carols. All of them are superior to his earlier instrumental works. The structure is tighter, for one thing.

I enjoy the very "Gaulish" "Father Gallitzin Remembers Prince Dimitri." But I place as highest in expression the "Suite Ecclesiasticus," a broad and solid work which has been played at Chattanooga and by Conductors Reiner and Wallenstein.

Little Use of Contrapuntal Devices

In conclusion let me say, for the record, that Gaul made relatively little use of the many and almost endless devices of advanced counterpoint. This shortens the life of a man's all-over work unless he be an out-and-out folk writer with a simple and moving naïveté, and Gaul was anything but that. But nothing technical can keep the severest critic from placing him permanently as a writer of spiritual folksongs of a very, very high order. Some conscious naïveté at times does not invalidate his being such a composer.

Harvey Gaul was not and perhaps never could be an experimentalist. New and unresolved harsh dissonances resulting from conflicts and tensions of counterpoint, tritonicity, atonality and all the rest—these he could evaluate and hear, but did not use. He refused to call upon the "higher mathematics" of music, without which all kinds of orchestral works become more or less homophonic, such a type being contrary to the nature of large forms. Such large forms he eschewed absolutely. But so did some other good writers.

In thirty-five years of friendship I never knew him to feel reverent, as it were, toward anything he wrote. Nor has Mrs. Gaul heard him prefer one piece above another.

In going over his compositions one thing that caught my attention is that the *a cappella* works are, on the whole, superior to those with accompaniment, such accompaniment being usually in conventional style.

Dr. Gaul used frequently the chromatic style, which, of course, throws such works back into nineteenth century thinking. Sometimes he used chromaticism in the body of an anthem and finished with a diatonic cadence. At times I find a tendency to overstatement and overblownness, but he had a sure and restrained color sense. He was not an experimentalist.

His rhythmic markings are 100 per cent accurate. When he wrote in 5/4 or 7/4 time, or any other time, it was invariably the exact and only inevitable treatment.

In this objective study of Dr. Gaul's musical characteristics and methods I have tried to set into relief basic traits that have given us the great carols and other works I have mentioned; also the traits that kept him from tackling the larger forms; and also those which did not keep him from writing much that was not quite worthy of his rarely fine self. He was a very solid-headed person and such a man has a tough time believing that his next generation prestige is worth working for. Likely he never even thought of it. But those works which will last that long will give the greatest comfort and joy to those who can understand and be affected by great, warm and thoroughly spiritual beauty.

These folk carols will survive quite a number of generations. Make no mistake about that, for they are of the very essence of true poetry.

A full-living character in life has left us a heritage of lasting beauty.

OLIVER S. BELTZ TO LEAVE NORTHWESTERN FOR THE EAST

Dr. Oliver S. Beltz, head of the department of church and choral music at Northwestern University, has resigned after holding a position on the faculty of the school of music in Evanston since 1923. He has been appointed to posts at two Eastern institutions—Washington Missionary College, Washington, D. C., and Atlantic Union College, South Lancaster, near Boston, and will have charge of church and choral music at these colleges.

THE FACTORY OF M. P. Möller, Inc., has shipped a two-manual organ to Bridgeport, Conn., for installation in the Hungarian Evangelical and Reformed Church. There are sixteen sets of pipes, thirteen couplers, sixteen adjustable combination pistons and separate expression for swell and great. The console is of the drawknob type.

**W. WILLIAM WAGNER GOES
TO BATTLE CREEK CHURCH**

W. William Wagner has been elected minister of music of the First Congregational Church, Battle Creek, Mich., and assumed his duties Aug. 15 in preparation for the September opening of the choir school. The First Congregational Church is the oldest and largest congregation in the city and services from the church are broadcast every Sunday. It maintains six choirs, with nearly 300 persons participating in the musical activities of the church.

Recently discharged from military service, Mr. Wagner was for nearly two years organist and choirmaster of the chapel of the U. S. Naval Hospital at San Diego, Cal. While on duty there he organized a Protestant choir of seventy voices, a Roman Catholic choir of twelve voices and a small choral group of thirty professional soloists. He also appeared in recital at the chapel, at the famous Balboa Park and in several San Diego churches.

Prior to his entry into the navy Mr. Wagner was organist of Juniata College at Huntingdon, Pa., and minister of music of the First Methodist Church of Altoona.

**CHURCH IN WICHITA CALLS
CANON W. JAMES MARNER**

The Rev. Canon W. James Marner has been called to St. James' Episcopal Church, Wichita, Kan., where he will become assistant rector and organist-choirmaster, succeeding the Rev. Laurence Spencer. Canon Marner will assume his new duties Oct. 1.

For the last three years Canon Marner has served as assistant rector, first at St. Michael's Cathedral, Boise, Idaho, where he was well known as a recitalist and where he developed a choral group with the nurses at St. Luke's Hospital in that city. For the last year he has served as assistant rector at St. Paul's Church, Oakland, Cal. During the year he gave several recitals and laid the groundwork for a boy choir at St. Paul's.

Prior to his ordination to the priesthood, Canon Marner served as organist-choirmaster of several churches in Illinois and was organist at Seabury-Western

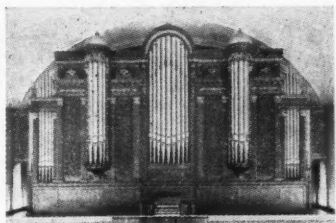
Theological Seminary, Evanston, during his training period. In 1940 he received his bachelor of music degree from Culver-Stockton College, Canton, Mo.

**WINKERT LAY ASSISTANT
TO RECTOR OF HIS CHURCH**

Theodore H. Winkert, appointed organist and master of the choristers at St. Ann's Church, Brooklyn, N. Y., a year ago, has been made lay assistant to the rector, an executive position, in addition to his other duties and henceforth will devote all of his time to the church.

Mr. Winkert will give his first recital of the season Oct. 6 and it will be followed by a supper. The program for the recital is as follows: Prelude and Fugue in B minor, Bach; Humoresque, Elmore; Counter Theme, Bingham; Andante Cantabile, Tchaikowsky; Sonata 2, Mendelssohn.

MISS CATHARINE M. ADAMS has accepted an offer to teach voice this school year at the University of Washington in Seattle. Miss Adams spent the summer in New York, in graduate work at Columbia University and doing substitute work in Jersey City and other places.



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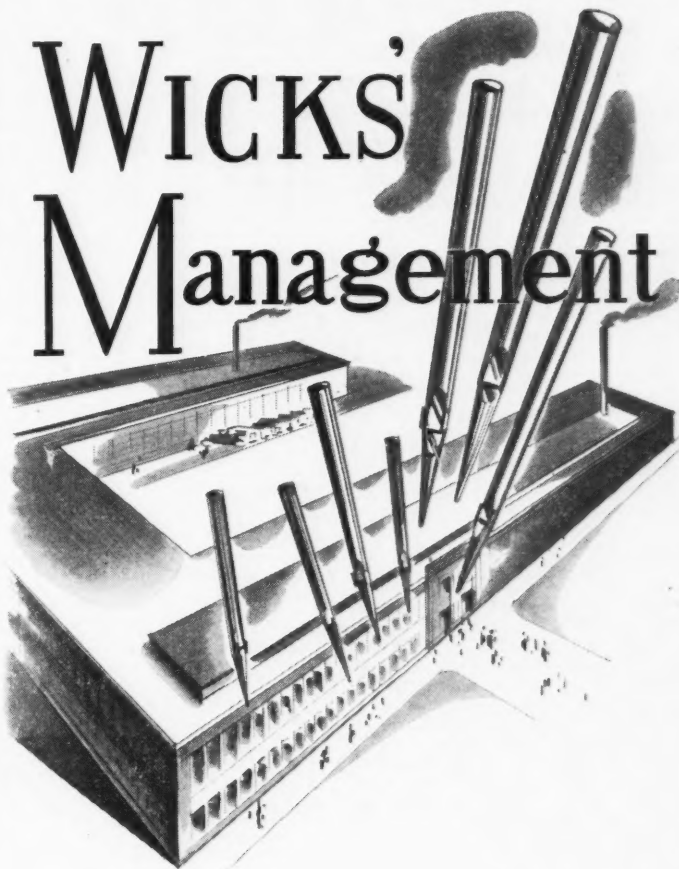
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HIGHLAND ★ ★ ILLINOIS

Latest Christmas Issues Are Received from the Publishers

By HAROLD W. THOMPSON, Ph.D., L.H.D.

A considerable number of good numbers for Christmas have arrived since the last issue, and I shall take them up in alphabetical order of their publishers.

Of the Ditson carols and anthems I like best Marryott's "Shepherds, Wake from Your Dreams," unaccompanied in four parts, five pages in length. The text is unhackneyed and the music is delightful for any type of choir, including the quartet. John Klein's "O Star of Deepest Mystery Bright" is also unaccompanied, but more varied in choral effects. It uses a baritone soloist, children's voices against men's chorus, a soprano solo (or children) with women's chorus, and at the end a *fauxbourdon* for children's chorus against the SATB chorus. Leopold Syré has arranged well Gruber's "Silent Night" for four parts accompanied. Franz Bornschein's "His Star Shined Clear" is a pretty setting for SSA of an old English text.

There are some very good numbers in the Gray list. Norman Coke-Jephcott's "Bohemian Carol" is accompanied and four pages in length. In the middle the men take the melody in unison, while the soprano soloist or chorus sings a descant. The last stanza refers to the Passion; I think that at Christmas carols should be joyous throughout. However, this number is sure to be popular. Claude Means arranges a sixteenth century French carol, "Listen, Lordlings, unto Me," with fine variety. It opens with tenor or soprano solo unaccompanied; there are echo effects and opportunity for a children's choir or SA soloists. Mr. Marryott freely arranges an English carol, "As the Shepherds Were Watching," for unaccompanied singing, SATB; here again you may use a children's choir instead of a medium solo voice. A short and simple accompanied carol by Arthur Bergh is called "Christmas in the Morning"; it does not seem to me quite so interesting as the three just mentioned, but it is well written musically and has an old English text which refers to dying on Christmas day—a macabre touch.

Turning now to the issues of G. Schirmer, Noah P. Ryder has arranged for TTBB unaccompanied with baritone solo one of the few Negro carols, "What You Gonna Call Yo' Pretty Little Baby?" I do not recall any previous choral setting of this impressive and sincere spiritual. Recent numbers in the series of Southern carols collected by John Jacob Niles are the incomparable "I Wonder as I Wander," this time for SAB plus a soloist who has to reach F; "Jesus, Jesus, Rest Your Head," for SSA and soprano soloist, and "Never Was a Child So Lovely," for SATB unaccompanied, with some humming.

Probably the most popular of Schirmer cantatas is "The Story of Christmas," by Dr. H. A. Matthews, and the most admired section in it is the one called "O Lovely Voices of the Sky," of which there is now an edition for SSA in case you wish a change from the ever-popular original form for solo. As far as I can remember, the accompaniment has not been changed; you remember the harp effects and the beautiful dying close of a number which seems as fresh as it did in 1915, when I first used it. We have swerved away from romantic music in church pretty much, but not from this piece. By contrast, Harker's "There's a Song in the Air" has not lasted so well; it now comes for SSA. Carl Deis has arranged for SATB Harker's "In Excelsis Gloria."

Sister M. Florentine's "Three Christmas Choruses" (McLaughlin & Reilly, Boston) are an easy set of refined pieces. The first is for three equal voices; the second for unison stanzas and three equal voices in refrain; the third for unison throughout. The second has a stanza which is a prayer to the Blessed Virgin.

A tuneful anthem with text appropriate to our times is Francesco De Leone's "Christmas Song for a New World" (Presser). There are eight pages of easy music with solos for the two women.

In the offerings of Hunleth (St. Louis) there are three good arrangements of carols made by C. Albert Scholin—the favorite Bohemian carol, "Peace and Great Joy," to be sung by junior choir (two parts) and seniors (divided); the equally popular Austrian carol, "As Late-

ly We Watched," similarly arranged; the Welsh carol, "Deck the Halls," for juniors (SA), intermediates (SAB) and seniors (SATB). These are all sure-fire. Among other issues from the same publisher are "Cradle Song of the Shepherds," by William B. Heyne on a Glatz melody unaccompanied in eight parts, and "The Christ-child," arranged by Helen J. Marth from an old melody and requiring in addition to SATB a junior choir (SA) or women (SSA).

The Witmark Company has a large and attractive list. Of the numbers for SATB I like best Ralph L. Baldwin's "Three Ships of Christmas," with ancient words; it calls for a soprano soloist or semi-chorus in addition to the unaccompanied SATB. Another attractive unaccompanied number is Carl Parrish's "A Carol for Everyman," eight pages in length and having a fine old text. C. R. Cronham's "Christmas Day in the Morning" has soprano and bass solos and duets for T-B and S-A (which may be sung *tutti*). C. A. Bossi's "Born Is Jesus in Bethlehem," otherwise "Puer Natus" (but not to the plainchant tune), is an accompanied pastoral anthem transcribed by F. Campbell-Watson.

Of the new Witmark carols for women I like best the arrangement for SSA unaccompanied of the Parrish "A Carol for Everyman." The Bossi number is also edited for SA (or TB) and for SSA. J. Lawrence Erb's "Shepherds on the Hillside" is a pretty little number for SA or TB. The Bossi number comes for TBB.

Thanksgiving Music

Let me mention briefly a number of anthems useful for Thanksgiving and Armistice Day:

Broadhead—"Sing a Song of Praise," S solo. Eleven pages. (Ditson.)

Goldsworthy—"The Lord Reigneth." Six pages. (Hunleth.)

Gounod-Scholin—"Praise Ye the Father," For junior, intermediate and senior choirs.

Mueller—"We Come unto Our Father's God." Five pages, unaccompanied. On a fine sixteenth century melody of the "Unitas Fratrum." (C. Fischer.) Highly recommended.

Parrish—"O Clap Your Hands, All Ye People." Sixteen pages, unaccompanied. (Witmark.)

Scholin—"Bless the Lord." Solos for S or T, and A or Bar. Six pages. (Hunleth.)

Still—"The Voice of the Lord." Nine pages. Tenor solo. Dramatic. Interesting organ part on three staves. (Witmark.)

Other Choral Works

The late Dr. Peter C. Lutkin's "The Lord Bless You and Keep You" has been sung by many church choirs for a quarter of a century or more. The latest edition of it is for SA (Summy); it also comes for SATB, SAB, SSA, SSAA and TTBB. This new edition is, I think, the only one not for unaccompanied singing.

The poet Whittier's "O Brother Man" is possibly the noblest American text on the subject of unity. Dr. Hugh Ross has an anthem now on that poem, using a melody of the Montserrat Monastery, arranged after Felipe Pedrell (G. Schirmer). This deeply impressive accompanied work in ten pages needs a good chorus and careful preparation.

Theodore F. Fitch has an anthem called "O Lord, Make No Tarrying" (C. Fischer) which would probably be most appropriate for Advent, now that we hope that we are out of danger of our foes. This well-written unaccompanied number is seven pages in length.

Sacred Vocal Solos

Allanson G. Y. Brown has a volume called "Songs for Worship" (C. Fischer), consisting mainly of arrangements from well-known anthems and hymns, from Attwood to S. S. Wesley. Most of these are within the range of medium voices, though a few are for soprano or tenor. Probably the volume will be welcome in summer or at other times when the chorus is on vacation and a soloist is filling in with genuinely reverent music.

Organ

There is something very attractive about the pure and simple music contained in "Two Suites of Gregorian Chants" arranged for organ by Theodore Marier (McLaughlin & Reilly). In Protestant churches, where music is played softly during communion, this little set will be especially useful. From the same publisher comes William E. Ashmall's volume of "Christmas Organ Music" selected from the old "Organist's Journal"—some that I remember playing when a boy. The pieces begin with Gigout's arrangement of the Saint-Saens "Tollite Hostias."

The organ-master's world is one of ethics, of art, of temperament. In Old World cathedral windows are shades and colors that all of modern science has not been able to reproduce. One of the lost arts. Likewise, were it not for the few outpost organ-masters still expressing themselves in their own way, many of the most gorgeous organ tones ever known would be lost. In the peculiar power of the organ, at its best, to express deep human emotion through devotional music, the church preserves an instrument that contributes an uplift and an inspiration in meeting and preparing for the exigencies of life. To build such organs—that is our aim.

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SEVENTY-THREE ENROLL FOR RICHMOND SUMMER SCHOOL

The Assembly's Training School (Presbyterian) of Richmond, Va., sponsored for the first time a summer school of church music, from July 31 to Aug. 14. The school was under the direction of Professor James R. Sydnor, director of church music at the training school and also at Union Theological Seminary, Richmond. Mr. Sydnor had gathered the following faculty to assist in the teaching: Dr. David Hugh Jones, director of music at Princeton Theological Seminary and faculty member of Westminster Choir College; Ruth Krehbiel Jacobs, director of music at Marlborough School for Girls, Los Angeles, and Eugene Bayless, minister of music at the Barton Heights Baptist Church, Richmond.

Seventy-three organists and choir directors from a dozen Southeastern states spent the two weeks in class work, observation of demonstrations of children's choirs, rehearsal in model adult choirs, study of exhibits of sacred music, recordings and gowns, and in attendance on six sacred concerts. While Presbyterians were in the majority, there were also Methodists, Baptists, Episcopalians, Lutherans, Unitarians and Congregationalists. Local churches paid the total expenses of over one-fourth of the students. The curriculum was designed to give a comprehensive view of the purpose and work of a local church musician.

Among the six evening musicales two were sacred song recitals, two were organ recitals, one was a piano recital and one a choral service. David Hugh Jones played the following program on the four-manual Skinner in Grace Covenant Presbyterian Church: Prelude and Fugue in F minor, Handel; Aria, Handel; Adagio Cantabile, Tartini; Four Chorale Preludes, Bach; Meditation, Vierne; "Sehr Langsam" (Sonata 1), Hindemith; "The Last Supper" ("Bible Poems"), Weinberger; Variations in E minor, Bonnet. Mary Ann Mathewson Gray played the following American recital on the same organ: Improvisation on "God Rest You Merry, Gentlemen," Roberts; "Dripping Spring," Clokey; Prelude on a Theme of Praetorius, Edmundson; Humoresque, Yon; "Carillon," Sowerby; Rondo (Sonata in G), Bennett.

A festival choral service concluded the school. An adult choir of over a hundred voices and a selected children's choir of thirty-five sang the following anthems: "Angels Holy, High and Lowly," Thimman; "Praise," Rowley; "All Glory, Laud and Honor," Teschner-Bach; "Shepherds' Song," Traditional-Davis; "Christmas Song," Holst; "Sanctus," Faure; "Come, Ye Faithful," Thatcher; "All in the April Evening," Robertson; "God Is a Spirit," Jones.

BERNIER AT ST. MATTHEW'S CATHEDRAL AT THE CAPITAL

Conrad Bernier, head of the organ department of the Catholic University, has assumed his new duties as organist and choirmaster of St. Matthew's Cathedral, Washington, D. C. Mr. Bernier has been organist and choirmaster of St. Ann's Church and for a time director of the Cathedral Choral Society of Washington Cathedral. The new setup at St. Matthew's contemplates a choir of men and boys instead of a choir composed entirely of men.

Mr. Bernier succeeds Dr. Malton Boyce, who filled the post for thirty-six years. It was in this period that the church was elevated to the rank of cathedral. Dr. Boyce has been made organist emeritus.

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CHICAGO OCTOBER 1, 1946

Henry S. Fry

When Henry S. Fry died in Philadelphia in September after a long illness the organ world lost a man who without ostentation had served church music faithfully and effectively for a generation. As an exponent of the things that are best he had been active from boyhood, serving one large Philadelphia church for a third of a century. His compositions have found favor with choirmasters and organists. He achieved a reputation as the conductor of one of the outstanding choral clubs of the nation in Camden, N. J. As president of the National Association of Organists he was influential in its councils for many years and for two terms as president. He was also one of the leaders in the American Organ Players' Club of Philadelphia. And the American Guild of Organists, in which he held office, benefited throughout the years from his labors. As a man of quiet tastes and never seeking the limelight he was content to render service without projecting himself into public attention.

Mr. Biggs' Profession of Faith

Nearly all of us have suffered at times from a well-meaning misconception of our words. Taken out of their context reasonable assertions can be turned into something altogether different from what they were intended to be.

In a communication published in the August issue one of our readers quoted E. Power Biggs to the effect that his pupils were told that the public might be damned when it comes to selecting music to be played. We are glad to note that Mr. Biggs does not entertain such thoughts as this bald quotation would imply. We have an interesting letter from Mr. Biggs, in which he makes clear just what he believes on this subject. His basic ideas summarized are as follows:

"That the organ is a noble instrument with a musical heritage second to none. Moreover, that it is the composer's art which makes the performer's art possible. Therefore, with some concept of the great tradition of his instrument, and with the realization of his debt to composers (from about the year 1000 to the present day) an artist should play only what he instinctively feels to be best, in the best way he can.

"To the musician music should be as far as possible an art or a profession, but not a business. He need not be influenced by a preconceived idea of 'what the public wants.' He has merely to play with confidence what he believes in, and the public will turn up all right. Successful performance stems from conviction, and it is up to the artist to look within himself, rather than without, to find what he will do best."

This profession of faith by an artist whom readers of *Musical America* this year again voted as giving the outstanding organ performances on the air is worth reading twice.

In an article last year in the musical

magazine named Mr. Biggs, after a review of important music by the great composers for orchestra and organ, did use that dangerous "the public be damned" phrase, but added: "Remember, the music's the thing," adding: "Consider your first obligation to the composers, past and present, who have given you your rich inheritance of music—music which alone makes your career possible." He concludes this article with a paragraph that deserves reproducing:

Music for solo organ does not form the subject of these notes, yet it may be mentioned in passing that the organ has the richest, and certainly the oldest, of all instrumental literature, and the pick of this deserves to be played by organists with far greater frequency and pride than is sometimes the case. Don't be concerned at any preference by some listeners for less than the best, for fine music, well played, will inevitably as in previous centuries create and reach its own public. Through his instrument the organist is an ambassador for all the composers of the centuries. In company with other interpretative musicians he is an essential link between the music set by composers to paper and the listening ear of the public. From the obligation of such ambassadorship nothing except the finest interpretative skill and discrimination in the choice of music is enough.

The context in this case makes a real difference and we hope those who read Mr. Whittier's letter will read this editorial, so that Mr. Biggs may not be misjudged and, what is more important, that no wrong idea should be instilled in the minds of any young musicians.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

A Collection of Thanksgiving Music for Organ, from the St. Cecilia Series, compiled by John Holler; published by the H. W. Gray Company, Inc., New York City.

The organist desirous of equipping himself with music for the Thanksgiving season will do well to get this bargain volume. The compiler has shown himself intelligent and capable in the choice he has made—and the publisher has been generous in the amount of good music included. Contents are: "Now Thank We All Our God," Bach-Mears; Voluntary on the 100th Psalm-tune, Purcell-West; Prelude on "Netherlands," Flisk; Fantasia on Barnby's "O Lord, How Manifold," West; "Come, Ye Thankful People, Come," Woods; "Now Thank We All Our God," Karg-Elert; and Fantasia on "St. Catherine," McKinley. This is truly a compelling list of fine music by first-class composers.

Fantasia and Fugue, Op. 39, by S. Karg-Elert; edited by E. L. Bedell; published by Edward B. Marks Music Corporation, New York City.

One of the finest works of this important composer. It consists of a brilliant but majestic first section, followed by a lilting fugue, which in turn, after a stunning stretto over a tonic pedalpoint, leads back to further development of the primal material. The digital technical demands are in the virtuoso class; the pedaling requirements are on the simpler side. But all these points are of minor interest. The important matter is that a splendid piece of modern organ writing is again made available to the American player and advanced student.

Prelude on a Chorale of Bach, Respighi: Pastorale, Tournemire; edited for modern organ by Robert Leech Bedell; Edition Musica, New York.

Two unusual examples of organ writing by two great modern composers. Harmonically they display points of rare interest. Musically they are competent examples of the better writings of the two men. The pieces are not very difficult—they both lie in the upper-intermediate range.

Toccata for Grand Organ by Camil van Hulst; published by J. Fischer & Bro., New York City.

This piece calls for special attention since it was the winning composition in the contest sponsored by the American Guild of Organists for 1946. It is evidently the work of a composer experienced and competent in his craft. It follows the time-worn, but still effective, model of the French type of display piece—a brilliant ostinato figuration for manuals under which a characteristic rhythmic melody is projected on the pedals. This twelve-page piece is an excellent example of its style and design. The composer has cleverly avoided the monotony that is too often a trap for the unwary, his harmonic vocabulary is extended and varied enough to maintain musical interest throughout.

G. CALVIN RINGGENBERG



THE DEGREE OF DOCTOR OF MUSIC was bestowed on G. Calvin Ringgenberg, A.A. G.O., at its commencement in June by Jamestown College, Jamestown, N. D. Mr. Ringgenberg has been organist and choirmaster of St. Peter's Episcopal Church, St. Louis, Mo., for the last fifteen years and for eight years was organist of Washington University. He was head of the piano department at Jamestown College for five years and before going to St. Louis was head of the piano department at Albion College in Michigan for two years, and for six years was at Bradley Polytechnic Institute in Peoria, Ill., in the same position. Besides maintaining a private studio in St. Louis Mr. Ringgenberg has been in charge of the piano work at the Principia School. For two years he was concert pianist for station KFJO.

Mr. Ringgenberg was born in Slater, Iowa, in 1892. After study in Iowa and for five years at the New England Conservatory with Wallace Goodrich, he spent two summers with Eric DeLamarter in Chicago and received a master's degree from the Chicago Musical College following study with Clarence Eddy. This was supplemented by organ study with Widor and piano with Isidor Philipp in Paris.

For four years Mr. Ringgenberg was conductor of the Peoria Symphony Orchestra.

In 1921 Mr. Ringgenberg married Miss Lucile Andersen of Story City, Iowa. She died in 1939. Mr. and Mrs. Ringgenberg were the parents of a daughter, Joan.

And all this without becoming verbose or overly-difficult at any spot. At the hands (and feet) of a competent player, one with clean technique and the grand style, and on an instrument facile and clean of speech, on the brilliant side, this composition will be a telling addition to the branch of the repertory that boasts of the Widor, Gigout and Vierne essays in the same field. It is sure to be a popular stunt piece for concert use.

"Masterpieces of Organ Music," Folio No. 42, Four Sonatas by Francois Hippolyte Barthelmon; edited by Norman Hennefeld; published by the Liturgical Press, Inc., New York City.

The composer of these interesting antiques was born in Bordeaux July 27, 1741, the son of a French wig-maker. After some desultory musical study in his early years he took up the profession of arms. After he became an officer in an Irish regiment his musical ability attracted the attention of the Earl of Kelly. This interest led to a desertion of the military field and a substitution of music as a career. Soon this man became famed as one of the finest violinists of his day. He won note later as opera conductor and composer. After a long and successful career he died in Dublin in 1808.

The pieces included in this folio are not cyclic sonatas in the modern sense. Rather they are cast in the Handellian overture form, or patterned after the voluntaries set down in several associated movements by such composers as Stanley and Travers. The music for the most part is simple, attractive, the work of a talented lyric composer of sense and sobriety.

"In Te, Domine, Speravi," by H. Leroy Baumgartner; Prelude and Fugue, by Miguel Bernal Jimenez; published by J. Fischer & Bro.

The first title, an interpretation for organ of Psalm 30 in the Vulgate (Psalm 31 in the English Bible) is an eloquent opus from the pen of an important native

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Oct. 1, 1911—

New York millionaires were keeping the organ builders busy placing large instruments in their palatial homes, according to a special article in the *New York Times*, quoted in THE DIAPASON. Among prominent private organists for famous men were: Archer Gibson, who played for Henry C. Frick; Harry Rowe Shelley, who played for John D. Rockefeller, William K. Vanderbilt, Jr., E. C. Converse and Louis Tiffany; Walter C. Gale, who played every morning for Andrew Carnegie while the latter took his bath and dressed; Homer Norris, for whom J. Pierpont Morgan was building a country house with an organ all his own; Dr. William C. Carl and Arthur Scott Brook, who had been selected by ex-Senator William A. Clark to play at his mansion.

The Portland, Ore., Auditorium Commission decided to build a structure costing \$600,000 and to install in it "the most magnificent organ in the United States."

THE DIAPASON published the specification of the large new four-manual being completed by the Austin Company for the First Methodist Church of Evanston.

Richard Keys Biggs opened a series of monthly Sunday afternoon recitals at the Westminster Presbyterian Church of Detroit, of which he was then the organist.

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1921—

The Skinner Organ Company was building a four-manual organ for Kilbourn Hall and the Austin Organ Company a four-manual of 154 speaking stops for the theater of the Eastman School of Music, Rochester, N. Y.

Sept. 1 was the date of the opening of the four-manual Austin organ in the First Presbyterian Church of Los Angeles.

Ten years ago the following news was recorded in the issue of Oct. 1, 1936—

Death took Frederick A. Hoschke, inventor of the Orgatron; Philip H. Goepf, veteran organist, composer and critic of Philadelphia, and William H. Shuey, patron of organ music and designer of a number of large organs in Oak Park, Ill.

The Canadian College of Organists held its convention in London, Ont., Aug. 25 to 27. Alfred E. Whitehead of Montreal was re-elected president.

composer who publishes seldom but always with "bulls-eye" effect. It is true organ music, written in the big style—not big noise, but big ideas. This characteristic music should be on the "must" list of every organist interested in the best and most significant contemporary writing.

The Prelude and Fugue are interesting examples of the type and form. Musically the ideas on which the two sections are based are of no great significance, but the treatment given them and the formal development reach satisfying heights. For teaching purposes in the upper intermediate grade, this new issue can be wholeheartedly recommended.

Pavane, by Maurice Ravel; Siciliano, by J. S. Bach; arranged for organ and piano by Adolph Steuterman; published by the H. W. Gray Company.

Here are two potent additions to the field of organ and piano ensemble music certain to be welcomed with enthusiasm. The two pieces are classics of their varied types; the arrangements have been made with consummate skill; they will give the maximum of aural effect with the minimum of technical outlay. The Bach selection is the familiar pastoral lyric, the slow movement from the Second Sonata for Flute and Clavier.

"In Paradisum," for organ, by Robert Leech Bedell; published by Edition Musica, New York City.

This colorful interpretation of the benediction of the Requiem is an interesting mosaic of the ultra-modern chromaticism and the antique plainsong. How well these two incongruous elements will stay "hitched" will depend largely on the hearer's historical sense and his aural sensitivity. An organ possessing a wealth of sympathetic solo colors will be needed—and a player capable of artistic nuance.

MISS RACHEL HINMAN has been appointed organist and choirmaster of St. Anne's Episcopal Church, Annapolis, Md., and assumed her new duties Sept. 5. She succeeds James Lewis, who has been appointed to the post at Grace and St. Peter's Church in Baltimore, taking the place of Ernest M. Ibbotson, now at the Howe School in Indiana.

BERENBROICK APPOINTED TO NORTH BERGEN, N. J., CHURCH

Lester Willard Berenbroick has been appointed musical director of the Lutheran Church of Our Saviour, North Bergen, N. J., and entered on his duties there Sept. 8. Mr. Berenbroick will organize a series of mixed choirs and will conduct musical vespers on the first Sunday of the month. Oratorios will be presented at a number of these services. Mr. Berenbroick has also been recently engaged as organist of Temple Sinai, Brooklyn.

On March 7 Mr. Berenbroick completed three and a half years as organist and director for Catholic, Protestant and Jewish services in the United States navy. Two and a half of these years were spent at the submarine base in New London, Conn., where he was in charge of all religious music. Since March Mr. Berenbroick has been serving as guest organist at Holy Trinity Lutheran and St. Mary's Episcopal Churches, Brooklyn, and the West End Presbyterian, Manhattan. Prior to entering the service he was organist and director of Trinity Lutheran, Grantwood, N. J., and Trinity Episcopal, Cliffside Park, N. J.

Mr. Berenbroick is a post-graduate of the Guilman Organ School and has studied at the Westminster Choir College and Pius X. School of Liturgical Music. He is an organ pupil of Dr. Alexander McCurdy.

CHURCH MUSIC CONFERENCE IS HELD AT SHEBOYGAN, WIS.

Sheboygan, Wis., was host to the third annual church music conference sponsored by Valparaiso University, under the leadership of Professor Theodore Hoelty-Nickel, head of the department of music. In the course of the sessions, Aug. 25 to Aug. 29, several papers were presented and concerts were given. The speakers included the Rev. Victor Mennicke, Professor Walter E. Buszin, Professor O. C. Rupprecht, Professor Paul Rosel, Paul Bunjes, the Rev. O. P. Kretzmann, Litt. D., and Edward Rechlin, Mus.D.

The Lutheran Chorus of Sheboygan sang the Cantata 140 by Bach, accompanied by a string orchestra composed

largely of Lutherans from Sheboygan, directed by Professor Nickel. On other occasions the choir of St. Paul's Church and the Lutheran Chorus of Sheboygan, both under the direction of Martin J. Bangert, voiced their faith in the music of Praetorius, Pachelbel, Bach and Buxtehude. Mr. Bangert has adhered to a high ideal in fostering the choral music of the early Lutheran masters for over twenty years in Sheboygan. In keeping with this music, Professor Victor Hildner, M.Mus., ably played organ compositions by Boehm, Walther, Pachelbel, Kellner, Luebeck, Bach and Buxtehude. A rare musical event occurred when the string orchestra played Bach's "Kleine Spielmusiken," Bach's Concerto for Two Violins and String Orchestra, Bach's Concerto for Three Pianos and String Orchestra and Buxtehude's Solo Cantata for Soprano, Strings and Piano. The children's choir of Trinity Lutheran Church, directed by H. C. Rommelmann, sang a short program of sacred music, followed by a discussion-demonstration by Professor Richard Schoenbohm, M.Mus., dealing with practical problems connected with children's voices. The conference closed with a choral program at North High School featuring the combined choirs of eight local Lutheran churches.

The musical feasts of the week were matched by the hospitality of various Sheboygan men and women.

DREXEL V. MOLLISON TAKES OAK PARK CHURCH POSITION

Drexel V. Mollison joined the staff of Pilgrim Congregational Church, Oak Park, Ill., as director of music and religious education, Aug. 1. Mr. Mollison received his B.A. degree from Coe College, Cedar Rapids, Iowa, in 1941, with a major in organ. He has studied at the University of Iowa and the University of Kansas and held church positions in Iowa City and Cedar Rapids, Iowa, and Topeka, Kan. During the war Mr. Mollison was with the American Red Cross as a field director and was last stationed at Camp Hood, Tex. Previous to joining the Red Cross he was organist-director at the First Congregational Church in Topeka and director of recreation at the Menninger Clinic in Topeka.

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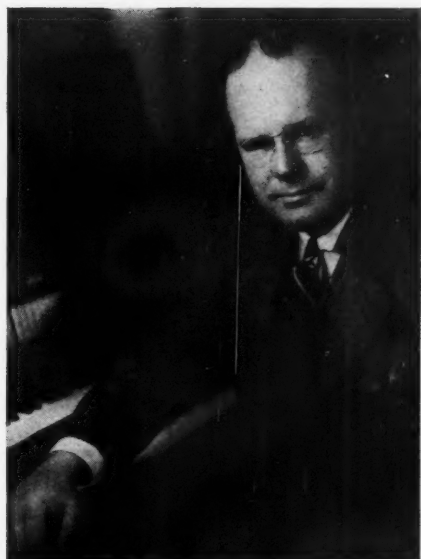
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Programs of Organ Recitals of the Month

Martin W. Bush, F.A.G.O., Omaha, Neb.
—Mr. Bush's program at the Joslyn Memorial Sunday afternoon, Sept. 8, consisted of the following compositions: "Prelude Solennelle," Ropartz; Gavotte, Beethoven; Prelude, Fugue and Variation, Franck; Trumpet Tune and Air, Purcell; Scherzo-Caprice, Bernard; "Dripping Spring" and "Twilight Moth," Clokey; Toccata, Boellmann.

Dr. Marshall Bidwell, Pittsburgh, Pa.
The first recitals of the fifty-second season at Carnegie Music Hall will be played by Dr. Bidwell on the evening of Oct. 5 and the afternoon of Oct. 6. At the initial recital the program will include: "Fantasia Dialogue," Boellmann; "Cantilena Romantica," Dunhill; Chorale Prelude, "Comest Thou Now, Jesu, from Heaven to Earth," Bach; Prelude and Fugue in E minor ("Wedg"), Bach; "The Passing of Summer," H. Alexander Matthews; Arioso and "Patapan," Pasquet; "Washerwomen by the Seine," William Wentzell (arranged by T. Carl Whitmer); Three "Casual Brevities," Leach; Prelude on "Deep River," George W. Kemmer; Toccata, Hendriks.

The Sunday afternoon recital will be marked by a program for young people and will include these numbers: Toccata and Fugue in D minor, Bach; "The Musical Clock," Haydn-Biggs; "Le Tambourin," Rameau; "Romanza," from Fourth Symphony, Schumann; "Peer Gynt" Suite, Grieg; "Oriental Sketch, Bird," "Wind in the Chimney" and "The Cat," from "Fireside Fancies," Clokey; "The Toy Trumpet," Scott; "Donkey Dance," Elmore; Melodies from Romberg Operettas, Romberg.

Sergeant Robert H. Arnold, Fort Dix, N. J.—Sergeant Arnold, now stationed at Fort Dix, played the following program on the Wanamaker organ in Philadelphia Sept. 4: "Grand Choeur," Bedell; Aria in the Style of Handel, Heeremans; Toccata, Adagio and Fugue in C major, Bach; Passacaglia, Vause.

Charles Wright, F.A.G.O., Bridgeton, N. J.—Following is a program of American compositions Mr. Wright played at the John Wanamaker store in Philadelphia Sept. 11: Concert Overture, "The Pines," H. Alexander Matthews; Madrigal, Sowerby; Scherzo, First Sonata, Rogers; Bell Prelude, Clokey; Finale, Second Symphony, Edward Shippen Barnes.

James P. Autenrith, Potsdam, N. Y.—Mr. Autenrith of the State Teachers' College gave a recital on the evening of Aug. 20 at the First Presbyterian Church. His program was as follows: "Psalm 18," Marcello; Chorale Prelude, "O Lord, to Me, Poor Sinner," Buxtehude; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Deck Thyself, My Soul," Brahms; "The Legend of the Mountain," Karg-Elert; "Unto the Hills," Bingham; "Ronde Francaise," Boellmann-Cholsnel; Toccata, "O Sons and Daughters of the King," Farnam.

Mr. Autenrith was heard in a recital at the First Methodist Church of Herkimer, N. Y., June 26.

Frank M. Church, M.Mus., A.A.G.O., Boaz, Ala.—Mr. Church, of the faculty of Snead Junior College, was guest organist at the Mount Vernon Place Church in Washington, D. C., Sunday evening, Sept. 15, and presented a short program consisting of the following numbers by American composers: "Dawn," Sheldon; "Gavotte Moderne," Bedell; "The Wind in the Chimney" and "Grandmother Knitting," Clokey; Cradle Song, Harker; Sonata in A (first movement), Whiting.

Thomas C. Andrews, Milwaukee, Wis.—Mr. Andrews, organist of Holy Angels Parish, was presented by the St. Albertus School of Music in a program July 21 at the St. Catherine's High School Auditorium in Racine, Wis., as a part of the requirements for the degree of bachelor of liturgical music. Mr. Andrews played: Fantasia and Fugue in C minor, Bach; Chorale, "Ah, Holy Jesu!," Schehl; "In-troit" and "Benedictus," Karg-Elert; Piece XI from Liturgical Suite, Mottu; Gavotte and Musette, Lapierre; Second Movement from Fifth Sonata, Mendelssohn; "Vision," Rheinberger; Spring Song, Shelley; Scherzo, Vienne; Toccata from Fifth Symphony, Widor.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department of Central College, played the dedicatory service of the carillon tower bells in the First Methodist Church, Sikeston, Mo., Sept. 1. The bells were given by Mrs. Henry J. Welsh, organist of the church, in memory of her husband and daughter. Professor Spayde played the following service music: Bell Prelude, Clokey; Bell Benedictus, Weaver; "Florentine Chimes" (from "Harmonies of Florence"), Bingham. In place of the sermon Professor Spayde played the following numbers as a memorial: "Psalm XIX," Marcello; "Bells of Arcadia," Couperin; "Jesu, Joy of Man's Desiring," Bach; Christmas Pastoral, Harker;

"Marche Funebre et Chant Seraphique," Guilmant; Three Favorite Hymns, arranged by Spayde. The carol and hymns were played at the request of Mrs. Welsh.

Donald S. Johnson, Huntingdon, Pa.—Professor Johnson will give a recital at Juniata College on the afternoon of Oct. 20, presenting the following program: Passacaglia and Fugue in C minor, Bach; Prelude to "Parsifal," Wagner; First Sonata, James; "The French Clock," Bornschein; "The Passing of Summer," H. A. Matthews; Scherzo, Commette.

Robert Baker, Sac. Mus. D., New York City.—Dr. Baker, who gave one of the recitals to mark the celebration of the tercentenary of New London, Conn., played the following program Aug. 26 at the First Church of Christ in New London: "The Heavens Declare the Glory of God," Marcello; Aria, Handel; "The Fifers," d'Andrieu; Prelude and Fugue in A minor, Bach; Finale, Sonata 6, Mendelssohn; Canon in B minor, Schumann; Fantasia and Fugue on "B-A-C-H," Liszt; Three Short Intermezzi, Schreoder; "Rhythmic Trumpet," Bingham; "Carillon," Myron Roberts; "Fanfare d'Orgue," Shelley.

Edward G. Mead, Oxford, Ohio.—Mr. Mead, of the faculty of Miami University, was presented by Bowdoin College in a recital at its chapel Aug. 21. Mr. Mead played: Allegro, Sammartini-Edmundson; Air, Tartini-Edmundson; Gavotte, Martini-Guilmant; Prelude and Fugue in A minor, Bach; "Suite Gothique," Boellmann; "The Bells of St. Anne de Beaupre," Russell; "Songe d'Enfant," Bonnet; Fantasia on the Tune "Hanover," Mead; Pastoral, Foote; Finale, Sixth Symphony, Widor.

Mr. Mead gave the recital at the City Hall in Portland, Maine, Aug. 2.

David Stanley Alkins, Mus.D., Raleigh, N. C.—Dr. Alkins, organist and choir-master of Christ Church, presented his third and final recital at the Church of the Holy Innocents, Henderson, N. C., to an audience which filled the church. His program consisted of: "Te Deum Laudamus," Buxtehude; Prelude on a Theme by Orlando Gibbons, Whitehead; Chorale Preludes, "My Heart Is Filled with Longing" and "Lo, a Lovely Rose Is Blooming," Brahms; Chorale Improvisation on "I Will Sing My Maker's Praises," Karg-Elert; Berceuse, Vienne; Improvisation on "Adoro Te Devote," Titcomb; Sonata, Chorale Prelude, "I Cry to Thee, Lord Jesus Christ," and Prelude and Fugue in A minor, Bach.

Harold Heeremans, F.A.G.O., New York City.—In a faculty recital at the University Temple, Seattle, Wash., for the University of Washington Aug. 13 Mr. Heeremans presented a program consisting of: Fugue No. 1 on "Bach," Schumann; Prelude and Fugue in C sharp minor, Heeremans; Vivace (Trio-Sonata 2), Bach; Four Chorale Preludes ("Orgelbüchlein"), Bach; Ricercata (six-voice fugue) from "Musical Offering," Bach; Suite on Sixteenth Century Hymn-tunes (first performance), George Frederick McKay; Toccata (Symphony 5), Widor.

Marta Elizabeth Klein, New York City.—Miss Klein was heard in a recital with Felian Garzia, pianist, at the Center Street Methodist Church of Nantucket Island, Mass., Aug. 16. She played two groups of organ solos, the first consisting of American compositions, as follows: "Ad Ecclesia Gloriam," Macfarlane; Irish Folksong, Beach; "Idylle," Bedell; Prelude on "Stracathro," R. B. Rayburn; "Fairrest Lord Jesus," Edmundson; Celtic Melody, Mark Andrews; Chorale and Fugetta, Walton.

The second group included: Fantasia, Bubeck; Melody, Guilmant; "Romance sans Paroles," Bonnet; Evening Song, Bairstow; Chorale Finale, Bach; March in G major, Smart.

Harold Fink, New York City.—In a recital at the Fordham Lutheran Church at 4 o'clock Sunday, Oct. 27, Mr. Fink is to play these works: Tenth Concerto, Handel; Meditation on "Dearest Lord Jesus," Kruger-Dickinson; Trio-Sonata in E flat and Prelude and Fugue in A minor, Bach; Prelude on the Benedictus, Sowerby; Melody, DeLamarter; Scherzo and Finale, First Symphony, Maqualre.

Homer P. Whitford, Cambridge, Mass.—Mr. Whitford gave the recital at the City Hall Auditorium in Portland, Maine, Aug. 20, playing: Trumpet Tune and Air, Purcell; Andante, Third Violin Sonata, Bach; Gavotte, Gluck; "The Rejoicing" (Firework Music), Handel; Sketch in D flat major and "Warum," Schumann; "Marche Heroique," Saint-Saens; Suite for Organ, DeLamarter; Idylle, Whitford; "Noel Parisen," Quef.

David R. Pew, M.S.M., Denver, Colo.—In a program of chorale and hymn-tune preludes presented at St. John's Cathedral Aug. 4 Mr. Pew included: "Rejoice, Ye Pure in Heart," Sowerby; "Es ist ein Ros' entsprungen," Brahms; "Herzlich thut mich verlangen," Brahms; Voluntary on Psalm 100, Purcell; Chorale Prelude on "Schmücke Dich," Bach; Toccata-Prelude

on "Pange Lingua," Bairstow; Chorale Prelude on "God Rest Ye Merry," Diggle; "In dulci Jubilo," Karg-Elert.

E. William Brackett, Washington, D. C.—Mr. Brackett, organist and choir-master of St. John's Church, Georgetown, gave the recital at the Washington Cathedral July 2, presenting the following program: Chorale Preludes, "A Mighty Fortress Is Our God" and "Sleepers, Awake," Bach; Trio, "Lord Jesus Christ, Be Present Now," Bach; Prelude and Fugue in B minor, Bach; Andante from Sonata in D minor, Mally; Chorale in A minor, Franck; "A Summer Idyl," Noble; Chorale Improvisation, "Lord Jesus Christ, Be Present Now," Karg-Elert.

Richard W. Dirksen, Washington, D. C.—Mr. Dirksen, assistant organist and choir-master of the Washington Cathedral, played the following program at the cathedral in a recital after evensong July 7: Chaconne in D minor, Couperin; Pavanne, de Chambonnières; "Offertoire sur les Grands Jeux," Couperin Le Grand; Chaconne in F major, Purcell; Trio-Sonata No. 4, Bach; Prelude and Fugue in E minor, Bach.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims during September: Andante and Allegro from Seventh Symphony, Widor; Modern Suite, Op. 37, Ferrata; "The Romantic Vale," Karg-Elert; Prelude in C minor, C. P. E. Bach; Sonata ("The Triumph of Time"), Handel; Passacaglia in B flat, Handel; Sonata No. 1, in C minor, Rheinberger.

Harold L. Turner, Clinton, Ill.—Mr. Turner gave a "fall organ recital" at the First Methodist Church of Casey, Ill., Aug. 25 and his program was made up of the following numbers: Prelude and Fugue in E minor, Bach; Arioso in A, Bach; Cantabile, Franck; "Chant sans Paroles," Bonnet; "The Vision," Rheinberger; "In Summer," Stebbins; "Dreams," McAmis; "Solo di Clarinetto," Bossi; "I Need Thee Every Hour," Van Denman Thompson; Largo, Handel.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—In a recital at the Detroit Institute of Arts July 14 under the auspices of the Waldenwoods School of Music Mr. Bidwell, organist of Carnegie Music Hall, Pittsburgh, presented the following pro-

gram: Concerto in F major, Handel; Chorale Prelude, "Come, Saviour of the Gentiles," "Fugue a la Gigue" and Passacaglia and Fugue in C minor, Bach; Allegro Vivace from Symphony 5, Widor; "Chant de May," Jongen; Scherzo from Symphony 2, Vienne; Canon in B minor, Schumann; "Les Heures Bourguignonnes" (five numbers), Jacob; "Twilight at Fiesole," Bingham; Finale from Symphony 1, Vienne.

DR. FREDERICK W. SCHLIEDER, faculty member of the School of Sacred Music of Union Theological Seminary in New York, gave a lecture-recital before a congregation of over 300 at the First Baptist Church, Decatur, Ill., Sept. 12. His subject was "What Is Hidden in Music?" Dr. Schlieder improvised a "symphonic suite" composed of four movements on the notes represented by the first four letters in "Decatur." The senior chorale of the First Baptist Church sang "Evening Hymn," by Gardiner. A reception was held in honor of Dr. Schlieder.

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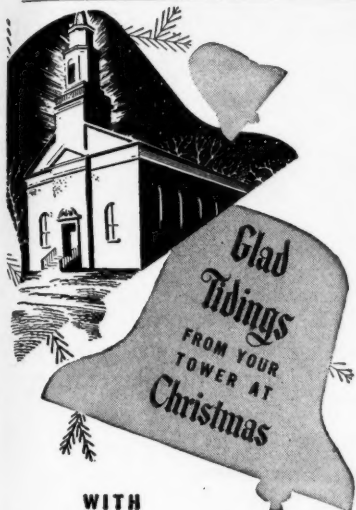
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Miss Katharine Fowler, organist and director at the Columbia Heights Christian Church, Washington, D. C., played at a service dedicating a set of chimes in the First Methodist Church of Clarksburg, W. Va., Sunday morning, Sept. 29. The chimes are a gift to the church from its organist, Mrs. Ionia Smith, who has held this position for eighteen years, and are in memory of her parents, Dr. and Mrs. J. B. Smith. Dr. Smith was a trustee of the church more than forty years.

The musical numbers for the service were chosen because they were great favorites of Dr. and Mrs. Smith. They were as follows: "Ave Maria," Bach-Gounod; Chorale in B minor, Franck; "Sabbath Morning," Ionia Smith; anthem, "Hear My Prayer," Mendelssohn; offertory, "O Divine Redeemer," Gounod, sung by Mary Ellen Dobbs, a great-niece of Mrs. J. B. Smith; "The Lord's Prayer," Mallotte; Finale, Vienne.

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CHESTER J. WILTSE has arrived in Portland, Ore., from San Francisco to take the post of organist and choirmaster at St. Philip Neri's Church, where he has organized a choir of men and boys. He is a member of the American Guild of Organists and the Catholic Choir Guild.

Guild news for publication should be sent directly to the editorial office of THE DIAPASON, 25 East Jackson Boulevard, Chicago 4, Ill.

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Art of Improvising; Lessons Are Drawn from Cesar Franck

By CHARLES TOURNEMIRE

[Translated from the French by Gilman Chase.]

Improvisation! The realm of mystery! The ability to construct spontaneously a "plan of battle," a lecture, a musical work. Couperin-Le Grand, Vincent Ferrier, J. S. Bach, Beethoven, Cesar Franck—all were great improvisers. All "preparation" is therefore opposed to this specialized art. This does not mean that one should let himself go in a display of confusion without intending to do so; on the contrary, within the person possessing this power the mechanism of the plan is laid out, the constructive element unfolds itself in proportion, without clashing, with logic and imagination to the point of giving the illusion of a written work, with the addition—in sublime moments—of the flashes which appear only with this manifestation, emanating from cerebral power and from the heart.

Above I have mentioned the following idea: To arrive at giving the illusion of a "written score." I maintain this opinion, but except for rare moments when the subconscious substitutes for the conscious, it is almost impossible to attain the contrapuntal purity of a work that has been slowly ripened and written down.

Possession of a musical technique is so obviously essential that I do not believe it necessary to emphasize it. Basic qualifications—harmony, counterpoint, fugue, composition and orchestration—all are indispensable. Fifteen years of study at least. Reading and analyzing the masterpieces of all periods; studying all the forms which are found in them—600 to 700 years of music to absorb! Besides this, to assimilate thoroughly these works of stature, portions of them should be copied out. Bach copied the organ works of Nicolas de Grigny in order to learn them thoroughly. Truly a labor of love! And this is not all: The experience of life, strengthened by "extra-musical" meditation every day, is a *sine qua non*. That is the object of knowledge, and the fuel of inspiration. I will go so far as to say that no one can improvise in a finished style until he has reached complete maturity.

Far from my thoughts is the wish to frighten musicians who will read these pages. It is not useless, however, to present the art of musical improvisation as the result of an ardent imagination, creative and spontaneous, constructive in its conception—music that is complete in itself and imparts spiritual vibrations.

The psychic phenomena and the heart rhythms must govern all profound thought. They create life. From these man draws strength and truth. Outside of this double realm all is childish. Cesar Franck, in the immensity of his genius, combined these requisites to attain the grandeur of musical conception possible through spontaneous improvisation. Those, scarce today, who heard him at the incomparable organ of the Basilica of Sainte-Clotilde (1859 to 1890) could testify to this. During these thirty years he constructed those "sonorous monuments" which are forever lost to us. But perhaps they have been gathered together by the hierarchy of angels. ***

The devoted audience of Franck, few in numbers, but receptive, has been able to retain extraordinary impressions. His improvisations were always in an exalted style, impeccable as to musical rules, ranging from a simple verset of a few measures to an imposing fresco. He frequently employed the "grand fantasia" as well as the sonata-allegro and the song form. Though some of the themes treated were extracts from popular tunes and from classic works, he based many of his improvisations upon original materials. Frequently the master requested me to furnish him with material for development. Some of my ideas left much to be desired, but under the magic fingers of Franck the nobility of the performance obscured the thematic poverty.

One should, above all, have heard Franck at his very finest—Beethoven often inspired him. He was always grand and sometimes as wonderful as his model. The sublime constant is humanly impossible, and in moments of relative obscurity, when the performer was searching,

we would bide our time, waiting for divine inspiration to revive his thought. Sometimes the wait was in vain, *** but oh! the joyous feeling of those inspired moments! Mysterious caresses, impetuous thrusts towards a lofty ideal, inner searchings, fathomless chasms—it was all of that on the great days, tending to elevate the listeners to regions where all is peace and light.

The main theme was seldom revealed in its entirety at the beginning of his improvisations. A long prelude of a rather formal nature unfolded grandly, with occasional vague patterns frolicking about from one keyboard to another. These inconsistent fragments were always united with the main theme at the conclusion. In this way we observed the progressive construction of a polyphonic ensemble of highest interest, a sort of entrance to the temple. *** One of the forms which I have mentioned would be chosen for the final measure and through this he would show us the entrance of the interior of the temple.

With what emotion we would await the "culminating point" of the sonorous structure he had fabricated.

During the thirty years which he spent at Sainte-Clotilde (from his 38th year to the end of his life) he conceived his great organ works. On Sunday the brain and heart of this great man were especially active, improvising music for the glorification of the Christian ideal.

The composer's registration for the Three Chorales was colorful. He used the coupled swell and choir, and by means of the bourdon, 16 ft., octave grave, foundation stops, 8 ft., oboe, swell harmonic trumpet and the swell shades, he achieved the effect of a great swell—an effect, under his fingers, which frequently was dramatic. He did not overuse the *fff*. Purposely he would end the service in a quiet atmosphere.

It was dazzling to listen to his elevated style at the organ. If the design called for a reinforcement of sonorities he produced it smoothly; the mixtures and the reeds were brought on in such a manner that the blanket of tone still maintained a tranquility, full of grandeur. For solo passages he used the choir clarinet or the swell harmonic trumpet, and one could depend upon a contrapuntal accompaniment on another keyboard to be of real interest. This clarinet, of very beautiful timbre, which he used frequently, was invariably combined with the swell foundation stops and swell trumpet. This was because of the unusual intensity of this clarinet and the impossibility of making variations in its tone. He did not abuse the vox humana, but he did use it delightfully with the vox celestes and gamba in the swell, coupled to the choir bourdon, 16 ft. The profound results attracted him. His serious mind compounded wonderful full combinations. Seldom did he confine his inspirations to the harmonic flutes or the bourdons. The picturesque was always a bit strange to him—no cause for regret. He was not at all concerned with weak, seductive music—he gave us a noble style, worthy of the great classics of the past.

Some first-rate musicians do not possess the faculty for improvising. But one cannot reproach them for having failed if in their works there is warmth, flexibility and vitality. No one should be misjudged because of this limitation, but, the one who has the additional quality of creative spontaneity possesses a source of richness always fresh, like the water of an Alpine stream. *** His mind is in a constant state of activity and even when he is not writing he is organizing and forming in his heart complex ideas which, when expressed, manifest truth and beauty.

In the dark hours when emotion momentarily leaves the artist, craftsmanship remains. Trying moments, as the great know well! In such instances, as Franck said, "the fingers alone 'proceed'." One is obliged (who can be entirely free from it?) to resort to the storehouse of formulas. This is an inevitable little misery, largely compensated for by the transcendent joys experienced by the man capable of edifying with beautiful architectural sonorities, ethereal and moving phrases, consecrated to the glorification of all that is great. When one carries within himself such a treasury of thoughts and emotions the sadness of the ways of life is lost in a singular happiness.

The serenity of Franck is evidence of this. What difference to him the outward strife? He was most tolerant. *** Had he not received from the heavens the "riches" of the faithful?

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THIRTY-ONE YEARS of activity as director of the conservatory of music of Wooster College, Wooster, Ohio, were rounded out recently by Neille Odell Rowe, Mus.B., F.A.G.O., and he retired on a pension. Mr. Rowe's career covered forty years, since his graduation from the Oberlin Conservatory of Music in 1905. In these two-score years he held important college and church positions and from time to time pursued advanced study in this country and abroad. In addition to his administrative duties at Wooster he was college organist during all the time he was director of the conservatory.

The year he was graduated from Oberlin Mr. Rowe married Gertrude May Ralph, who was also a student at Oberlin, taking his bride to North Dakota, where he had a position awaiting him in Fargo College, where he taught piano, organ and harmony and played the organ and directed the choir in the First Methodist Church. Three years later he became director of the conservatory of music at Tabor College, in Iowa. His four years

there saw the faculty enlarged, courses strengthened and enrollment increased. There he was organist and director in the Congregational Church and trained a chorus of eighty-five voices which sang oratorios and cantatas and which gave what was probably the second rendition in America of George Schumann's "Ruth."

The years 1912 and 1913 were spent in graduate study in Paris with Widor, Philipp, Bonnet and Albert Roussel. The years 1924 and 1925 were devoted to graduate study in New York City with Lynnwood Farnam (organ) and Richard Hageman (conducting). Upon his return from Europe in 1913 he became director of the conservatory of music at Muskingum College. In 1914 he went to Wooster as administrator in the conservatory and remained in active service for a period as long as that of all former directors added together. During his directorship the curriculum was enlarged, courses were strengthened and scholarship standards were raised. His professional aim and that of the other members of the faculty has been to secure the highest scholarship and standard of culture of which the student is capable. Wooster offers a full four-year college course in music and for a degree requires not less than twenty credits in the field of liberal arts. The conservatory has a chapter in the national honorary music society of Pi Kappa Lambda, granted only to those who have attained a high standard of scholarship in music.

Mr. Rowe taught organ, advanced harmony, counterpoint and fugue, and trained and directed a student chorus of 125 singers, which, in addition to singing at the weekly services in the college church (Westminster Presbyterian), gave two or more concerts a year.

In 1916 Mr. Rowe became a fellow of the American Guild of Organists.

MARYVILLE COLLEGE, St. Louis, Mo., will have a new two-manual organ. The order was placed with the Kilgen Organ Company, St. Louis, over a year ago and installation is planned for the fall. The organ will be placed in the large chapel and will replace a Kilgen organ delivered in 1888, which has been used continuously since its installation at that time. In the building of this organ some pipes from the present organ will be used.

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**ARTHUR G. MERRIMAN DEAD;
NOTABLE CAREER IN CANADA**

Arthur George Merriman, F.B.C.M., A.R.C.O., A.T.C.L., organist and choir-master of Grace Anglican Church in Brantford, Ont., for the last seventeen years, died at his home Sept. 4.

Mr. Merriman was born in 1880 in Pembroke, South Wales. He received his education in his native country and while still a boy showed an unusual aptitude for music, studying under local organists at Pembroke and later at Portsmouth. He arrived in Canada as a young man and became organist at St. Philip's Anglican Church in Toronto. He returned to England in 1914 to qualify as an associate of the Royal College of Organists, and remained there throughout the first world war. In 1919 he returned to Canada and resumed his position at St. Philip's

Church. Later he became organist successively of St. Barnabas' Anglican and Kew Beach United Churches in Toronto. He went to Grace Church, Brantford, in 1929 and was on leave of absence when he died.

Mr. Merriman taught music at the summer normal schools in Toronto, where his ready smile and cheery nature endeared him to all his pupils. He also taught at the Mohawk Institute in Brantford. For a few years he conducted the Brantford Collegiate Institute and Vocational School orchestra and served as accompanist for distinguished choral groups. For a number of years he had been principal of the Brantford Conservatory of Music.

Mr. Merriman was instrumental in the formation of the Brantford Center of the Canadian College of Organists and had

been a member of the council of the Canadian College of Organists. In 1935 Mr. and Mrs. Merriman attended the convention of the Royal College of Organists.

Surviving are the widow, the former Miss Frances de Valadares; one son, Leonard, of Toronto, and two daughters, Eugenia and Florence, at home.

PAUL BENTLEY, Mus.M., has resigned as organist and master of the choristers at St. Mary's Cathedral in Portland, Ore., where he trained a liturgical choir of men and boys. He has accepted a similar position at St. Rose Church in the same city. There he will carry out the traditions of the Catholic Church in sacred music. For the last fourteen years Mr. Bentley has gained a reputation by his work in liturgical music. He is a member of the American Guild of Organists, the St. Gregory Society, the

Liturgical Arts Society and the Oregon Music Teachers' Association and is president of the Catholic Choir Guild of Portland.

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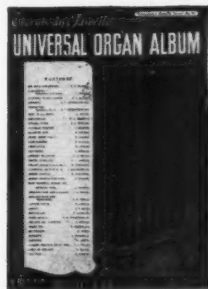
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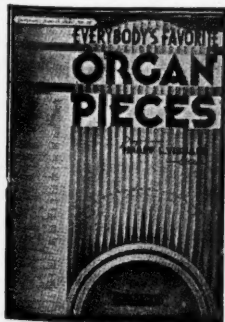
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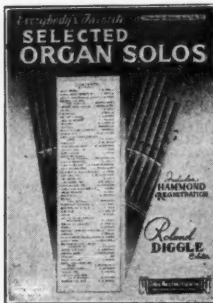
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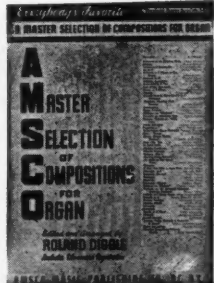
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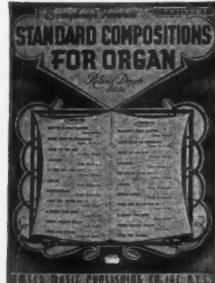
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CERTIFICATES WON BY 114

AT GREGORIAN INSTITUTE

Catholic choirmaster certificates were awarded to 114 students at graduation exercises of the Gregorian Institute of America, held Aug. 31 at Mary Manse College, Toledo. The certificates were presented by Bishop Karl J. Alter, D.D., of Toledo. The graduates included students of the Gregorian Institute from eighteen states as well as members of thirty-six religious communities of men and women, all of whom are engaged in teaching Catholic church music.

Preceding the graduation exercises Bishop Alter offered a pontifical mass for the graduates, at which more than 1,500 persons were in attendance. The sermon was preached by the Very Rev. Thomas F. Coakley, pastor of Sacred Heart Church, Pittsburgh. The convocation address at the graduation exercises was delivered by Dr. Clifford A. Bennett, national director of the Gregorian Institute.

The Toledo national summer session of the institute was the climax of at least two years of home study preparation. The session was preceded by four short summer sessions in Buffalo, Philadelphia, Indianapolis and New Orleans.

The institute announces that the 1947 national summer session will be held in Detroit, at Marygrove College, from Aug. 17 to 30, and that it will be preceded by twenty-five short summer sessions in the major cities of the United States.

ALFRED A. ASHBURN began his new duties as organist and choirmaster at Christ Lutheran Church, Lancaster, Pa., on the first Sunday of September. He is continuing his pre-theological studies at Franklin and Marshall College. Before serving a period of four years in the army Mr. Ashburn was organist and choirmaster at Trinity Reformed Church in Altoona, Pa., and during the year he was stationed at Fort Bragg was organist at St. John's Episcopal Church, Fayetteville, N. C.

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MRS. MARGARET GARRETT HAYWARD, since last September organist and director at Grace Lutheran Church, Washington, D. C., was graduated in 1938 from Skidmore College, Saratoga Springs, N. Y., with a B.S. in public school music, and studied organ with Stanley E. Saxton. This was followed by graduate study for three summers at Syracuse University, taking organ under Leon Verrees, besides courses in education and German at the New York State Teachers' College in Albany. Last year she studied with Dr. Palmer Christian at the University of Michigan and was organist and director at Trinity Lutheran Church, Ann Arbor. Mrs. Hayward's first organ position was held at the age of 12 years at the Episcopal Chapel of St. John, East Line,

N. Y. During her senior year at Skidmore she was organist and director at the First Baptist Church in Saratoga Springs, N. Y. From 1940 to 1942 she was at the Presbyterian Church in Mechanicsville, N. Y., and accompanist for the Mechanicsville Choral Club as well as organist for the Metropolitan Life Insurance Company patients at Mount McGregor, N. Y. For four years she also taught public school music.

Her marriage to Frank Hayward took place in 1942.

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Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.

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Lieblich Bourdon, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Viola, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Violina, 4 ft., 73 notes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Trumpet, 4 ft., 61 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
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Unda Maris, 8 ft., 61 pipes.
Viol da Gamba, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

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Bourdon, 16 ft., 32 pipes.
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Lieblich Gedeckt, 16 ft., 32 notes.
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Letters to the Editor

[Lack of space and limitation of mechanical facilities during the summer vacation season have made it necessary to hold for later publication several interesting letters. We bespeak the patience of the writers.]

Place of Mixture in Medium-Size Organ.
Los Gatos, Cal., June 23, 1946.—Dear Mr. Gruenstein:

Lately I have met with quite a few specifications of middle-sized three-manual organs with a twelfth and a fifteenth (no mixture) in the great and a four-rank plain jeu in the swell. As I see it there are many basic weaknesses in this pattern of ensemble, both sectional and full. No organ can be better than its specification. The stop-list stops the organist. Good voicing cannot make up for inflexible design. I should like to list my criticisms of this mixture apportionment and to ask those who disagree to reply, so that, if wrong, I may mend my ways.

Any organ with six ranks of compound stops is out of the tiny class and makes some claim to completeness. It cannot be dismissed as being so small that ensemble is crippled. The schemes usually run slightly under thirty registers, which is big enough to provide impressive great and swell and full organ. I judge such a paper scheme or an organ built from it by appraising great, then swell, and then their sum. They are the organ. The great is first, last and all the time a diapason chorus, the swell a reed chorus. On these two pillars and an adequate pedal rests the temple of tone. If the organ is really small it comes down to these three essentials and nothing more. The contrast in spirit and timbre of the great and swell measures the instrument's expressive scope. To achieve the maximum of such contrast the integrity of each section must be inviolate. Nothing is more destructive to it than to mix the great and swell voices—put chorus reeds in the great or fundamental diapasons in the swell. Every resource of design should work toward sectional individuality—within the limits of cohesion and blend.

In all countries the great is so called because it is the great. In all lands it is characterized by weight, nobility, ease—a certain substance of timbre being employed to secure those qualities—and as the schemes increase in size these foundational essentials are progressively extended and embellished by brilliant upper-work. The great is masculine.

The swell, of lesser power and different gender, is composed of voices that respond to enclosure—profit from it in that their colors change radically as the opened or closed shades change their volume. In this way power and character alike add up to expressive capacity. By this standard it is inefficient to choose swell stops lacking in harmonic development, for there can be little timbre change where there are few harmonics to begin with. (Draw a flute and string in the swell. Open and close shades. Note how strings change color and power, flutes volume only.) For this reason, and its contrasting and complementing qualities with diapasons, bright trumpet tone has been standardized as the basic fabric of the swell. Supporting flutes should be of parallel harmonic content (geigens and gambes, etc.). Swell mixture-work should (as distinguished from great mixtures) be pungent and should accent the off-unison harmonics responsible for reedy timbre.

Which of these sections, great or swell, needs more harmonic extension for timbre maturity? The answer is too obvious. If the great has weight and easy (the opposite of forced) power domination it should be evident that its ideal basic timbre is less developed than "geigen." A trumpet of correct swell timbre is considerably brighter than good great diapason tone. A swell mixture properly supplementing the reedy harmonics of the trumpet chorus cannot supplement great diapasons as efficiently. Consequently, if a correctly "reedy" swell mixture is coupled to the great, the result is not, strictly speaking, "diapason." But even a reedy swell mixture must needs be made of diapason pipes and to a certain very audible extent alters chorus reed tone when added to it. The reed chorus is "diluted." Equally any great is less "diapason" when supplemented by reeds.

The mixture—made of diapason pipes—is the natural harmonic extension and top of the diapason chorus. The diapason chorus is in the great. So why locate the crowning glory of the great in the swell? How can diapasons be contrasted with reeds if this integral part of the diapason chorus is in the reed box?

A "diapason chorus" carried no higher than the fifteenth is admittedly not much of a chorus. No great can be great when such an harmonic "gesture" limits it. So for several reasons I feel the mixture belongs to the great before it does in the swell and I am not even ready to concede that the 12-15 affair should be given to the swell.

The mixture when placed in the great will be very differently scaled and winded.

It will no longer be pungent and its off-unison ranks stressed—it will be bigger, fuller in tone and its unison ranks will dominate the off-unisons. When the mixture is substituted for the 12-15, full great will sound like another section. It will "grow up."

But there is more to it than this. Even if small, a three-manual was made so in order to be more competent. If that is true why not make our great really so? The greats I criticize run something like this: 16-ft. quintaten, 8-ft. diapason, 4-ft. principal, 12-15, 8-ft. spitzflöte (tapered diapason No. 2), 8-ft. bourdon, 4-ft. flute. In which case it is 100 per cent certain that the 12-15 is scaled and winded for full great—big and bright enough to fit on top of the quintaten, diapason and principal, making an homogeneous series of 16-8-4-2-2-2. Being so powerful it cannot, of course, be used with the spitzflöte, bourdon and 4-ft. flute.

What can one do with such a great in the way of registering a balanced program? For Widor, Vierne, etc., demanding brilliant, massive full organ with brilliant, massive trebles, our great would be joined by the swell and the plain jeu would be coupled over to extend the 12-15 of the great. Whereas the effect would be a trifle thin at the top, still some people might like it.

But how about Bach polyphony? Not the biggest pieces, but the majority, in which no more than moderate volume is called for. If the great is to be used at all—not merely remain an idle and wasted manual—the spitzflöte, bourdon and 4-ft. flute are the only stops in the *mf* class. But this kind of group has no harmonic top! It goes no higher than 4 ft. It is uninteresting "white" tone, with all the well-recognized faults of "harmonic paupers." It cannot be played for more than a few bars without tiring the ear.

"But," says a supporter of this "double to fifteenth" type of great, "we will enclose the great and then we can have complex, interesting timbre consisting of 8-ft. diapason, 8-ft. spitzflöte, 8-ft. bourdon, 4-ft. principal, 4-ft. flute and 12-15, and by opening and closing the shades get any power desired. This will make the great a useful manual and give us either a primary or secondary chorus, according to the degree of shade opening."

Yes, it will; but its general timbre will never change and its one pitch balance is fixed. You have to play it just that one way or not at all. The fresh, open, free quality of diapason tone, the majesty of an unenclosed great, are gone, unless the shades are supercolossal and the room is very reverberant—a twin condition so uncommon as to be negligible. Enclosure means that if this type of great is to be flexible in power it must be inflexible in color. Volume is the only variety it can own. If this great is left unenclosed the softer stops are often useless, or practically so, for much of the music of the greatest composer for the organ.

The practical way out of this dilemma is to put both the mixture and the twelfth and fifteenth in the great, scale and voice the 12-15 for the secondary chorus and the mixture for full great. Voice the swell trumpets bright and let them do with a fifteenth. Cavaille-Coll did this at Ste. Clotilde for Franck, who did fairly well with those resources. Better, give up some relatively unimportant register and specify instead an *mf* swell mixture, made specially for that section. Even a 12-17 sesquialtera will yield the reedy effect and cost little more than a 4-ft. register.

This plan of apportionment would afford two choruses in the great—one loud, one soft—a swell flue chorus; and, with the choir flutes and mutations, one would have a galaxy of flue choruses of varying powers and timbres that would do justice to any sort of polyphony. It would give the organist a flexible instrument eager to meet him more than half way, willing and obliging, not requiring to be "humored," but affording a choice of registration—not a fixed ration.

J. B. JAMISON.

On Educating the Public.

Grand Rapids, Mich., Aug. 13, 1946.—Dear Mr. Gruenstein:

I have read your editorial in the August issue of THE DIAPASON resulting from the letter written to you by Charles H. L. Whittier regarding the attendance, or, rather, the lack of attendance at organ recitals. I am very much inclined to agree with you, for, being a non-professional and simply having a love for the organ, I am only too well aware that it is virtually impossible to get the average music-lover who is not a professional to attend an organ recital short of the use of a shotgun. Outside of the very large cities it is practically an impossibility to get a large audience to the average organ recital simply because the majority of the professional or "long-haired" boys refuse to come off their lofty pedestal and give the average person numbers he can enjoy and appreciate. Rather, they play

for their own enjoyment and to show their technical skill, and even I, with some knowledge of music, have extreme difficulty trying to comprehend what the whole thing is all about.

Many times have I listened to the so-called modern numbers, trying to understand what in the world the composer is driving at, and then I can fully appreciate why the average organ recital has more empty seats than occupied. Apparently Mr. Whittier is of the "long-haired" variety who believes in trying to cram down the throats some form of music which is presumed to be elevating and very classical, but which to the average person or even the music-lover sounds mostly like a combination of cat fights and the tuning-up process of a big orchestra before the curtain goes up.

How in the world can the musical public be educated to organ music when our professional organists insist upon "educating the public" by giving them something they cannot possibly understand? As Mr. Whittier puts it, rather than stating "It is time for organists to wake up and get over the spell of Widor, Vierne, Guilmant, Dubois, et al.," I emphatically state that it is time for the organists to get down to earth and devote part of their programs to the easier forms and more melodious organ music which the public will come and listen to rather than stay home and listen to the "bla-bla" on the radios. It is giving them a sop, if you wish, but in the business world we endeavor to please our public in order to sell our goods, and I can see no good reason why that wouldn't apply to the organ field as well. *

G. STUART GELDOF.

Looks Fifty Years into Future.

Monroe, Mich., Aug. 15, 1946.—Editor of THE DIAPASON:

I must agree with Mr. Whittier when he condemns Friml's "Indian Love Call" as material for an organ recital. Suppose we follow your suggestion and see what our contemporary pianists and orchestras are playing. No pianist or conductor worth his salt would stoop quite to the level of the aforementioned piece to fill up his program. Let us have pieces of a melodious character in our recitals, but let us choose them from the better works and composers. Melodiousness and cheapness are not inseparable.

As to the use of transcriptions, I cannot see much reason for them. I dislike very much hearing an orchestra try to play Chopin or a pianist tear the keys with a grandiose performance of Bach's Toccata and Fugue in D minor. Surely we have sufficient material written for the organ (if we but take the time to discover it) to plan a well-rounded program without recourse to transcriptions. Perhaps in days gone by, when good orchestras were few, a transcription of an orchestral composition was in order, but today we have too many orchestras to feel any need for bringing their music to the attention of the public.

As to the playing of modern music, we owe it to our contemporary brethren of inventive mind to bring their works to the light. Remember how "modern" Beethoven was to his contemporaries? Then, as now, there were probably editors denouncing him and his ilk and calling for a return to the good old days. So, too, fifty years hence, when I am an old man, one of Mr. Whittier's descendants will be writing to THE DIAPASON, criticizing me for playing that war-born tripe of Sowerby, Dupré, Hindemith, et al.

Sincerely yours,

A. EUGENE DOUTT,
Minister of Music, St. Paul's Methodist Church.

Mr. Whittier Explains.

Somerville, Mass., Aug. 6, 1946.—Dear Mr. Gruenstein:

I feel that I have a right to answer your second editorial, and also to clarify some things. First of all, I am sorry if my letters gave the impression that I was condemning all the music of the Victorian era. That would be absurd! But the fact remains that it is generally the worst music of that era which most organists seem to prefer (that is to say the most sentimental, worthless and trivial sort of stuff).

I did not, as you say, "cast Widor, Vierne and Guilmant into outer darkness as valueless." But I did maintain that their works occupy a totally unjustified place on recital programs. Many organists will play nothing else! Yet much of their music, whatever merit it may once have had, is outdated and superficial. Their influence today is that of a "dead hand"—killing any progress or boldness—in organ recitals.

Dr. Paul Lang, in his great work "Music in Western Civilization," makes some comments on Widor which should be read by every organist.

I think that you misinterpreted Mr. Biggs' statement. He did not mean it quite literally. His point (as later developed in his article) was that the young musician should be liberal in his choice of music and should insist on playing only the best. You ignored the most important part of the quotation, namely,

that "good music will, inevitably, as in the past, create its own audience." * * * If organists feel that the type of people who are drawn to their recitals are the ignorant and unmusical, more power to them. And let them cater to these people. But it is killing the organ recital (and ruining the standard and quality of organ music).

You ask what has been written since Bach "up to 1946" that "is better than some . . . Widor, Vierne and Guilmant . . ." It is difficult to believe that I could read such a question in THE DIAPASON. For beauty of form and content and sheer artistic value, the chorale preludes of Brahms stand head and shoulders over Widor, and Vierne. So do the better works of César Franck, especially the magnificent Chorales. And in our time one can think of countless compositions infinitely superior to any of Widor and Vierne: the compositions of Leo Sowerby, Paul Hindemith, etc. * * *

One can have plenty of variety and yet keep the program at the highest level. What more light and enjoyable music is there than the organ works of Handel, the eighteenth century Frenchmen, and many modern composers? One can "please all" (who are worth pleasing) and still perform only the best music. Imagine a symphonic concert consisting of the Second Symphony of Brahms plus "Andante Religioso" by some unknown! It is no more absurd than organ recitals which feature Bach's D minor Toccata and Fugue and on the same program some worthless drivel called "Prayer at Twilight" or, worse yet, "My Mother."

I am grateful that you see fit to open your magazine to such a discussion. I hope it will prove fruitful and constructive. I also hope that you will publish this reply.

Yours respectfully,
CHARLES H. L. WHITTIER.

Do Not Stir Their Audiences.

St. John's Episcopal Church, Sturgis, Mich., Aug. 22, 1946.—Dear Mr. Gruenstein:

Your editorial reply to your critic, in which you pointed out the folly of the "Damn the public" dictum, was long overdue. Why should people set themselves up as arbiters of the musical taste of the world? Does the possession of unusual technical ability endow a man also with supernatural artistic sensibilities? So far I have usually found the reverse to be true. The long years of effort necessary to earn a complete command of the key and pedalboard often atrophies the musical imagination. Very few of our virtuosi seem able to play a simple piece of music in such a way as to stir the hearer. They are so busy attempting to "bring out the parts" and show how everything is constructed that the whole is usually obscured by the parts. * * *

What we need is an organist of high calibre who will do for the organ what Theodore Thomas did for the symphony. In the 1860s the taste in orchestral music was low, too, but Thomas brought them in with simple things, pretty things, and slyly inoculated them with a love for the better when he had them where he could do it, in the hall.

Yours sincerely,
ARTHUR THOMAS, A.A.G.O.

P. S.—My organ has no vox humana, though it was partly designed by me. And I have been known to play occasionally with both feet.

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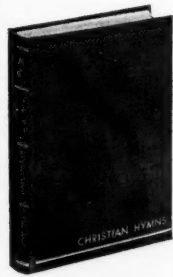
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Tunes for Hymns in Paper No. XI

The proposed tunes for the "Twelve Hymns of Christian Patriotism" issued by the Hymn Society in 1945 were submitted to its executive committee at the meeting Sept. 17. Of 156 new tunes obtained by the A.G.O., six were finally accepted. The entire list of hymns, with their tunes, is given below, the numbers referring to the Presbyterian Hymnal of 1933.

1. "God of a Universe, Within Whose Bounds," by Katharine L. Aller, to "Longwood," by Barnby (48), printed in E flat; alternative tune "Toulon" (481).
2. "O God of All Our Fruitful Years," by Thomas Curtis Clark, to "Winchester Old" (91).
3. "Who Will Build the World Anew?," by Thomas Curtis Clark, to a new tune by the late Miss Mary Eyre MacElree, F.A.G.O., of West Chester, Pa.
4. "God of All Peoples Everywhere," by Ralph S. and Robert E. Cushman, to "Grace Church" (22).
5. "God, Who Has Set Us in This Time," by Herman Hagedorn, to "Dundee," with even note values, as printed in "Hymns for the Living Age" (76).
6. "Shed Thou, O Lord, Thy Light," by Georgia Harkness, to a new tune by the Rev. Robert Pugh, organist of St. James' Church, Kingston, Ont.
7. "America, the Promised Land," by Caroline Hazard, to a new tune by Robert W. Morse, A.A.G.O., organist of All Saints' Cathedral, Albany, N. Y.
8. "God of Our History," by M. Willard Lampe, to "America" (412), or "Dort," by Lowell Mason (413).
9. "God of the Spirit-Wind," by Earl Marlatt, to a new tune by the Rev. Robert Pugh. Alternative tune "Russian Hymn" (420).
10. "Long Ago a Prophet Sang," by William Pierson Merrill, to a new tune by Austin C. Lovelace, A.A.G.O., organist of the First Presbyterian Church, Greensboro, N. C. Alternative tune, "St. Athanasius," by Edward J. Hopkins, 1872 (71).
11. "Where Winds of Heaven's Sweet Freedom Blow," by May A. Rowland of Eastbourne, England, to "Richmond," by Hawaii, 1792 (199).
12. "Rise Up, O World, the Light Is on the Hill," by William L. Stidger, to a new tune by Frank K. Owen of Kalamazoo, Mich. Alternative tune "Finlandia" (281).

The society is proceeding to publish the whole collection of hymns with the proposed preferred tunes, indicating the names of the alternate tunes.

We are sorry to report that Miss MacElree died soon after she submitted her tune. She was a student of Ralph Kinder, and after a year abroad with Leschetizsky, she returned to continue her career in Washington as teacher and piano soloist. Later she returned to the organ, and passed both A.G.O. examinations. She became organist of the First Presbyterian Church of West Chester, Pa. She died Feb. 11, 1946.

Notable Service of Hymns

The song service sponsored by many local churches together with the Welsh Society of Pittsburgh Sunday evening, Sept. 1, was a notable event. Carnegie Music Hall was filled, with hundreds unable to find seats. The Braddock Choral Society, Evan Lloyd conducting, was on the stage, while Dr. Philip James was in charge of the mass singing. Fifteen hymns were sung, in four groups. More than half the tunes were of Welsh origin. Three anthems were sung by the chorus on the stage—chosen partly because they were not too well known by the rest of the singers. Mr. Lloyd explained this by saying that a very familiar anthem would

have tempted the entire assembly to join in—of course from memory!

Dr. James added some personal comments. All the hymn-tunes, including "Aberystwyth," "Ebenezer" and "Cwm Rhondda," were sung in parts, contrary to the general trend of congregational singing. All the important tunes were printed with the words in the program, both English and Welsh texts being given. The singing was bi-lingual for most of the hymns. William H. Fawcett, long associated with Dr. Bidwell, provided ideal organ accompaniments, and Dr. James was surprised to find that the entire organ was required to support the climaxes.

REGINALD L. MCALL.

EUGENE M. NYE GOES FROM COLLEGE TO SEATTLE CHURCH

Eugene M. Nye has resigned as head of the music department at Pacific College, Newberg, Ore., and on Oct. 1 will take up his new duties as organist and choirmaster of Trinity Episcopal Church in Seattle. This is the oldest parish in the city, with 1,000 members, and is contemplating a full-time musical program. The equipment includes a large three-manual Kimball organ completely rebuilt last year by Charles W. Allen, and, besides the sanctuary choir, a quartet of paid soloists.

A SON WAS BORN Aug. 26 to Mr. and Mrs. George Touhy, Sanford, Fla., and was named James Frederick. The mother, Louise George Touhy, is remembered in Columbia, S. C., as organist and director at the Shandon Presbyterian Church. Last year Mrs. Touhy was organist at the Congregational Church in Winter Park, Fla., where she also directed the young people's choir. She served in a similar capacity at the First Presbyterian Church in Sanford and has appeared in several recitals in central Florida.

LUTHER G. HANSON, organist and choir director of Gloria Dei Lutheran Church, Duluth, Minn., for the last twenty-nine years, has resigned to continue his musical activities this fall in Miami, Fla. Mr. Hanson has taught organ and piano and has been actively engaged in the musical life of the city of Duluth. Mrs. Hanson has been located in Miami since November, 1944, going there for her health.



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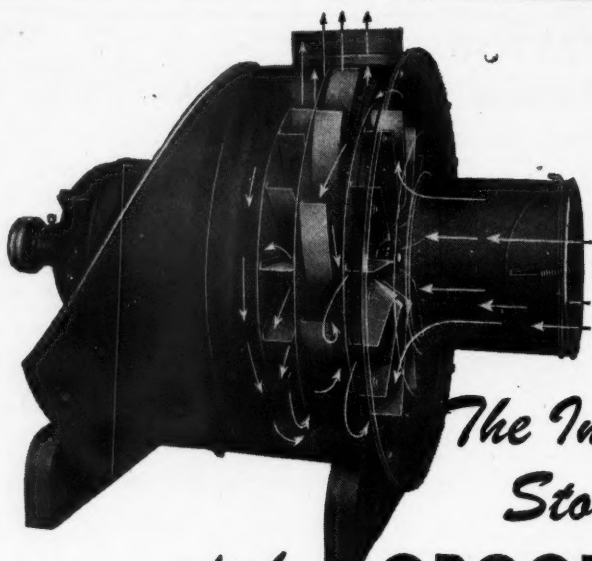
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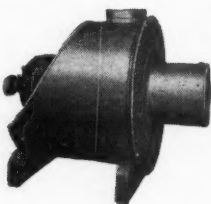
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The autumn series of recitals at the Cadet Chapel, West Point, N. Y., on the large Möller organ, is announced by Frederick C. Mayer, organist of the West Point Military Academy. Sept. 29 Mr. Mayer was to play the first recital of three, with Mary Frances Lehnerts, mezzo-soprano, as guest soloist. The other two recitals are as follows:

Oct. 20—Guest organist, Clarence Waters of Trinity College, Hartford, Conn. Nov. 24—Frederick C. Mayer. Special feature: "Poème Heroïque," by Marcel Dupré, for organ, trumpets, trombones and field drums.

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JACK HENRY SCHNEIDER has been appointed organist of St. Peter's Evangelical Lutheran Church in Elmhurst, Ill., where he has a fine three-manual Möller organ. Mr. Schneider received his discharge from the navy on July 21 after having served in Japan and Okinawa. He was graduated from York Community High School in 1945 and is now attending the American Conservatory of Music and majoring in organ under Dr. Frank Van Dusen. Mr. Schneider, who is 19 years old, is making progress to carry out his ambition to be a concert organist.

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has brought to light a few old organ instruments left over from the theater organ days. By this time these are practically museum pieces and are a wonderful "buy" for the home "pipe organ putterer."

They are new—that is, they have never been used, but have been packed away in their original shipping boxes for years. They are offered "as is" f.o.b. Chicago. All instruments are in A-440 pitch, three octaves from 2 ft. C to C with suitable mallets included:

	Price Was	Price Now
No. 137—Organ Xylophone with Resonators, bars 1 1/4"x5/8".....	\$90.00	\$9.00
No. 537—Organ Xylophone with Resonators, bars 1 1/2"x15/16".....	\$135.00	\$13.50

J. C. DEAGAN, INC.
1770 W. Berteau Avenue, Chicago 13, Ill.

FOR SALE—WICKS DIRECT ELECTRIC pipe organ, small in size but large in tone, color and variety. Age of organ about nine years, with only about two years of actual use. All pipes new and revoiced by world-renowned Dennison Organ Pipe Company of Reading, Mass., in August, 1946. Roll-top streamlined console. Seventy-five-foot cable console to organ. Blower, 2-h.p. single-phase, 60-cycle, 110-220 A.C. Swell ten stops, great eight stops, pedal five stops, derived from four extended ranks. Organ looks, sounds and is like new, being fully guaranteed. Space requirements for organ: length 9 1/2 feet, width 5 feet 10 inches, height 12 feet. Original cost of organ over \$6,000. Will sell f.o.b. Boston, \$2,500. Will install at reasonable figure anywhere. Organ can be played and inspected in Boston. References furnished. Write K-7, THE DIAPASON.

FOR SALE — ONE TWO-MANUAL tracker, sixty-one notes, ten stops, with case and blower, in good condition; height, 12 feet; depth, 6 feet; width, 8 feet. One-manual tracker organ, sixty-one notes, eight stops, with case and blower; in good condition. One twelve-stop Aeolian manual chest, no pipes; also rebuilt generator and assorted parts. One-quarter-h.p. Kinetic blower. Address P. O. Box 213, Lyndhurst, N. J. [10]

FOR SALE — FOUR-RANK WURLITZER pipe organ. Vox, flute, string, trumpet, complete with chests, shutters, blower (console needs repair). Complete set of traps. Also have 8-ft. diapason and 4-ft. tibia, no chests. Organ not playable but have recordings of same. Purchaser to dismantle and remove same. Must sell. No reasonable offer refused. Francis Leahy, 425 Beacon Street, Boston, Mass.

FOR SALE—ESTEY CHURCH TYPE pipe organ, two-manual, eight ranks and like new in every respect. Would be excellent for a small church auditorium. Instrument has been given the utmost care as it is installed in a studio residence. Price \$5,500. Organ to be removed and installed by purchaser. Write to Orson White, 1600 Junction Avenue, Racine, Wis., for information and specifications.

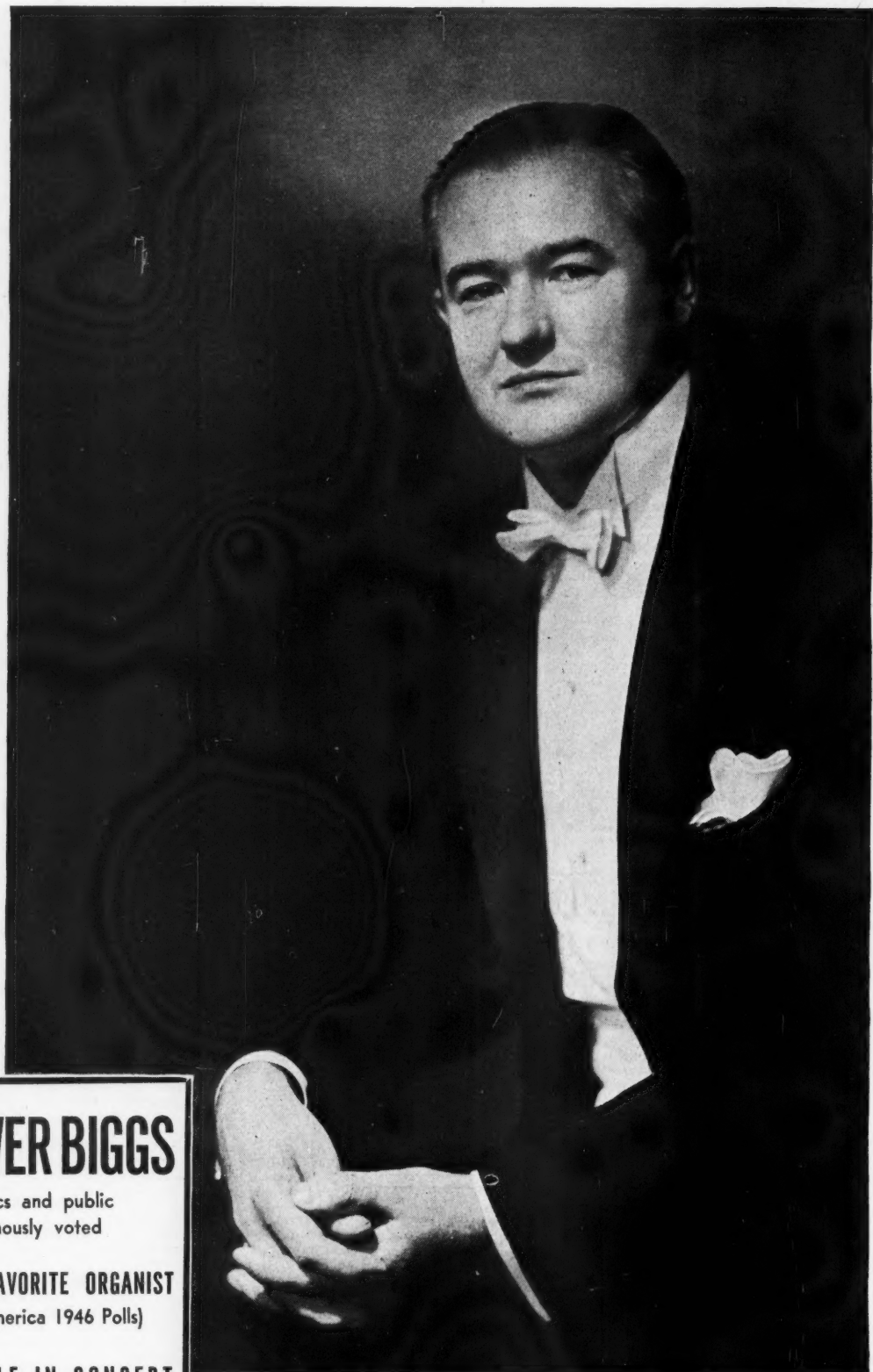
FOR SALE — TWO-MANUAL AND pedal Wurlitzer style D electro-pneumatic circular console, in good condition. New keys and stopkeys. Or will trade for two-manual and pedal reed organ with blower; condition unimportant. G. Leland Ralph, 3541 Seventh Avenue, Sacramento 17, Cal.

FOR SALE—THREE-MANUAL MÖLLER pipe organ, eleven ranks, thirty stops, twenty-three couplers. Can be seen and played at Bullock Studio, 318 Bayway Avenue, Elizabeth, N. J. Telephone Eliz. 2-9519. Selling at a bargain because of fatal illness of owner. Address K-12, THE DIAPASON. [12]

FOR SALE—KINETIC BLOWER, 2-h.p. Century single-phase motor, 1,165 r.p.m., 1,800 cubic feet per minute at 3.5; \$225 f.o.b. Good condition. One set of Kimball clarabella pipes, 10-inch wind, 61 pipes; good condition. Price \$75.00. Address Edgar H. Mangam, 2011 Chestnut Street, Philadelphia, Pa.

FOR SALE—THREE-MANUAL TUBULAR-pneumatic W. W. Kimball pipe organ. Has twenty-six full sets or ranks of pipes. Organ and chests and all of pipes in good condition. Must be removed for alterations of church building. Write for specifications. Address J-9, THE DIAPASON.

FOR SALE—MÖLLER UNIT LIEBLICH bourdon, CCC, 97 pipes, with two electro-pneumatic chests and standards. Pipes and chests like new and in first-class condition. \$350 f.o.b. H. R. Pennsyle, Box 2309, Winston-Salem, N. C.



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